ADDRESS TO STUDENTS. Delivered by the President, Professor Aitchison, R.A., at the Sixth General Meeting, Monday, 24th January 1898.

Students,—

IT has been the custom for the President to say a few words to those who have just entered on the study of Architecture, and it is one of the most grateful tasks that he has to do, for he can look forward to those happy times when some of you aspirants may have conferred an inestimable boon on your country by designing monuments that will delight your contemporaries, and may be hereafter the admiration of the world.

Speaking personally, it is the student's welfare that I have most at heart, not only because I see how many of my own youthful days were wasted from having no proper direction, but also because it is the one feature in all architectural epochs over which the elders can have the greatest influence. At present we know not how to produce genius, nor how to turn the public mind to desire and take an interest in noble architecture. We have abolished symbolism, so that the bulk of buildings do not tell their tale, and the public are ignorant of what is being done for them. In the triumphal arches of the Romans, a goddess leaning on a wheel told the public that the Emperor made roads. If any statesman knew his business, every good sculptor in the kingdom would be fully employed in sculpturing buildings to tell the poor what was done for them : how they were taught, cured, looked after in their old age, and in their sickness and infirmities; and how law and order, peace and industry, were being taught to the savages who surround our Empire. It is in the interest of the students, and the art, that I have proposed to omit from the Examinations all that is not purely architectural, for this now shuts out those who have not received a good general schooling. We do not want to shut out a genius, not even a resolute and determined worker, because he has not learnt Greek, Latin, French, or German.

I do not suppose Rafael had much schooling when he was taught to draw at three years old, and yet he not only became the greatest painter of modern times, but a sculptor, and an architect too. We are not surprised that a man with such inventive genius as Rafael should become skilful as an architectural designer when he had learnt the elements of architecture; but it is surprising that he should have been one of the great constructors of his age, for you must recollect that Bramante on his death-bed recommended him to the post of head architect to St. Peter's. I do not suppose that Palladio had much schooling when he was but a mason's boy, nor our own Ware when he was a chimney-sweep.

I have devoted twenty years in trying to gain an insight into the causes of the great architectural epochs of Europe, and this is the conclusion I have come to. They seem to me to result from the set of the public mind towards enriching its age with monuments which embody the general aspirations. To accomplish this there must be hoarded wealth, noble desires, and architectural judgment. There must be, too, those endowed with the genius to

express those aspirations architecturally, and highly skilled craftsmen to carry them out. As far as I can judge, genius is the power of invention, and is mostly accompanied by that high general capacity we call talent. This heavenly gift of genius and this general capacity are, however, only the raw material which has to be worked up. Genius has not only to learn what is necessary to express its conceptions, but to strive to do its best.

Architecture is a structural art; and therefore the art of construction is the most necessary thing to be known. The science of construction is statics; consequently the elements of statics must be known. A knowledge of statics, too, gives us a true ratio between every part of a structure, and it gives the real shape that each part must take; if we were as clever as Nature, it would in all probability give us a beautiful shape. Unfortunately, we are far from being so clever, and consequently we have to learn by other means how a beautiful shape can be made out of the necessary shape. For this purpose we must study deceased architecture and Nature. Every piece of deceased architecture that we admire can be made to show us the æsthetic laws that govern it and produce its excellence, and these laws are as capable of being employed now as then. Every important portion of an ancient building may have the reason extorted from it as to why it pleased at its creation, and pleases us now; but from our greater knowledge, and from the necessity of using other materials, we may see that the proportions then used are not now applicable: for instance, a Greek Doric column showed the statical knowledge of its day, but it certainly does not now. Our materials and climate are different; the emotion now wanted is probably different, and the æsthetic sentiment of our day is probably different too; so we must get some of our hints and solutions from Nature's works. There are in the first place human beings and animals, and there are thousands of different sorts of trees, of leaves, of grasses, of buds and fruits, which have beauty in different degrees, and we should learn from these how the beauty we want can be attained by various shapes and various proportions.

Without the gifts of the mathematical and the artistic capacities no man should become an architect; but there is another requirement which we call planning—that is, how to make each room, hall, passage, and staircase answer its purpose, and how to pack them in the most convenient way. This may be called common planning; but there is artistic planning as well, which is the choice of forms which are not only appropriate for use but are agreeable to the eye. I would by no means discourage any one who loves architecture and will study it from being an architect, for there are various degrees of power and excellence in architectural works, all of which make up the realm of Architecture. We do not despise the violet because it is not so grand or so lasting as the oak.

The smallest cottage, if perfectly arranged, perfectly constructed, and perfectly proportioned, may be as delightful to contemplate as the mansion, the palace, the town-hall, or the cathedral, though it does not require the same knowledge, the same daring, and the same invention. You must bear in mind that nothing great is reached in the fine arts without simplicity, but lovely simplicity is reached by great labour, and takes about ten times as long to arrive at as ornateness. "Oh! what a power has white simplicity!" Just now there is a great inclination to get effects by exaggeration, or by ways that involve little thought or trouble, such as by the distortion of the orders, the sticking on of bits of rustication all over a building, or by putting water-gates into the attics of buildings.

We must not forget the proverb that "the human mind is greedy of novelty," so much deplored by William Morris and by Mr. Ruskin, though the desire for novelty is natural to man, and cannot be overlooked nor overcome; for each generation has not the same knowledge nor desires as the preceding one. In eating, the most delicious food soon palls, hence the proverb of "Nothing but eel-pie." Let us, instead of deploring the taste for novelty, echo

Tennyson's words: "Let the great world spin for ever down the ringing grooves of change." True novelty is obtained by development. We see how Nature develops her types; and if we had lived in the palmy days of Greece, we should have seen how the young clodhopper was developed into grace and beauty by training.

It is rather nauseous and rather ridiculous to hear so much talked of a new style, particularly when it is supposed that a clever man can invent it. The real new style is to be attained by the improvements that come about by the altering of proportions through our greater knowledge of statics and the strength of materials; by making our buildings perfectly suitable to the new requirements of our age; by the suiting of our mouldings to the climate, by the greater cultivation of outline, and by a deeper knowledge of our own light and shade.

The hideousness and ignobleness of our clothes render contemporary sculpture impossible; we have not even arrived at what the Italians call "handsome ugliness," and we have, when the present is represented, to confine ourselves to the brutes and to vegetation.

Though I fear that what I am about to say may seem not a twice-told tale, but one that has been told many times in each generation, it cannot be too often impressed on the young. Men cannot always judge of what they are capable, so that if a student loves the art sincerely, but appears to have no capacity for it, he cannot be sure of this: his capacity may require much cultivation, and if he woos the art in season and out of season he may find he has it. Etty, the Royal Academician, who eventually painted flesh so admirably, was the butt of his fellow-students; but by resolutely pursuing his labours and never losing a moment he became excellent at his art after some twenty or thirty years of unremitting study. Moderate your wants, and be contented with the poor pecuniary rewards your industry can attain. Your ambition should be to create something that will charm and elevate your fellow-men through centuries. Those who look for money as the main thing, should be surveyors or valuers. Nor am I going to treat architecture as a thing to be done in broken time, nor, to look on it, as it is mostly looked on now, as a lower branch of the knowledge of the value of land and the price of bricks; nor as an antiquarian revival; but as a creation of the true and the beautiful as understood and felt in our own day.

I mainly address myself to those who have the ambition to be poets in marble, stone, brick, iron, and wood, who desire to endow their country with a building that may rival the Parthenon, the Erechtheum, the Propylæum, or the Choragic Monument; the Pantheon of Rome, or with one that may vie with the interior of St. Sophia and St. Mark's, with the Scuola di San Marco, with the Cornaro-Spinelli Palace, or with the Town Hall of Brescia. Think of Milton, who got the price of waste-paper for his *Paradise Lost*, but who "made himself an everlasting name."

In some of the fine arts the mere exercise of them is its own reward. In the concord of sweet sounds this is certainly the case, and why should not the creation of the true and beautiful in architecture be its own reward? There have been those great and pure souls that asked for nothing, but were contented to help and raise their fellows without even a thought of fame. Surely such exist among us?

Cannot some of us be content to endow our country with a priceless treasure, with a monument that all mankind must admire and be thankful for, without an afterthought of fortune or fame? Do we not admire and revere the architect of the Pantheon at Rome, though his name is still unknown? It is only lately that the name of Formentone was known as the architect of the Town Hall of Brescia. Have we not Socrates; that soldier who perished unknown in the sentry box at Pompeii, and Marcus Aurelius as examples? and surely there must have been thousands who have only sought to do their duty, and there must be thousands

still. We have at least an example of one great Englishman of perfect courage and perfect benevolence, Gordon. Let us hope that as great a soul may be found amongst our own students.

NOTES ON THE DESIGNS AND DRAWINGS SUBMITTED FOR THE PRIZES AND STUDENTSHIPS 1898. By Ernest George, *Vice-President.*

I HAVE been invited to make a few remarks to the authors of the many drawings before us, on the subject of their work. Criticism means generally fault-finding, and is at all times a thankless task. You must kindly take my comments in good part, even where you find me wrong in my judgment.

With numerous well-executed drawings before us, we are bound to recognise the proficiency that obtains in the matter of draughtsmanship. I suppose when most of the noble monuments of the past were built, there were no such accomplished draughtsmen as many of you. It is a good thing to attain facility with the fingers and a ready method of expressing ideas, and I believe that it helps materially towards design. Yet original ideas are few, while pretty drawings are many, and a taking manner of drawing sometimes conceals the lack of anything to say. The art may become a snare.

It is well to keep in mind the fact that architects' drawings are only a *means*, and not an end. They are not pictures, but they are documents of the architect's scheme: they should convey to his client an idea of the house he is to have; but their first object is to show the craftsman the work that is to be done. The architect who is head and shoulders above the rest of us, confesses to the burning of his beautiful drawings after they have served their practical purpose. This is not a custom one would commend.

In preparing these drawings, some of you will have speculated on what the assessors desired to see. Taste is a varying quantity, and depends with each of us on the condition of the mind with regard to certain forms or colours that appear to us with freshness or with pleasant associations, or that we see after they have been too often played upon or travestied. Perhaps this is especially felt with certain so-called "Queen Anne" features that were pleasing when first introduced by good hands, but which we have seen done to death.

In a street we commonly find the most ornate and richly decorated building is a public-house, and we feel that a gentleman's house must be severely plain. Choice marbles, again, are so freely used in restaurants and in sanitary works that, from association, we become afraid to employ a beautiful material that Nature has placed in our hands. We are familiarised with so much commonplace and meaningless ornament that the eye rests with pleasure on any broad wall-surface, and we are conscious of a reaction in favour of utter simplicity. A cynic has said that life would be endurable but for its pleasures. We feel that the vernacular buildings around us could be tolerated if cleared of all ornaments and futile efforts to please.

It requires an artist's hand to dispose and wisely restrain the sculpture or decoration, which becomes a source of delight when it finds its right position. Still, there is a fitness in all things, and if your subject for design be a concert-hall for a wealthy city, or a mansion for a nobleman, you must not apply to it the bare treatment that would be admirable for a barrack.

The Measured Drawings.

For the Measured Drawings of "Ancient Buildings in the United Kingdom" six competitors for the Medal put in a good appearance. The drawings of Clare College, Cam-

bridge, by Mr. T. Tyrwhitt, have been awarded the prize. This interesting building has been portrayed with thoroughness. We are shown its street front, where stone mullions still obtain, though label mouldings have given place to cornices of Italian origin. The river front, though in harmony with the earlier work, has its fully developed sash windows with architraves and key-stones.

An admirable set of measured drawings of Thaxted Church, Essex, by Mr. Cyril Wontner Smith, receives a Medal of Merit.

In "Kot" we have another careful set of drawings, the cloisters at Norwich. The four sides of these cloisters at first suggest repetition, till we note the interesting transition of styles from the early "Decorated" to the late "Perpendicular." The mouldings of the various epochs are given with care, though the custom of crowding the paper with mouldings makes them not always legible.

Other drawings show care, steady work, and ready draughtsmanship. I do not know whether my colleagues are with me, or whether I am right in making the suggestion that it is not desirable to fill up, with full detail, the whole of each elevation, repeating innumerable mouldings or cusps. I think the balance of the drawing can be kept without all parts being carried to the bitter end, to the weariness of the artist. Personally it distresses me to see mechanical repetition. Prize drawings, of course, must not be slovenly or sketchy, and it is perhaps difficult to draw the line at anything short of finish.

The Soane Medallion.

Of the five designs submitted for the Concert Hall there are points to commend in each, although no one design is considered to reach the required standard for the Soane Medallion.

The design "Pan" has style, and there is much that we like in the treatment of the exterior. The arcaded upper storey is well conceived, though we think the small niches between the projecting columns are unnecessary, and it would be wasteful to put good sculpture in that shady retirement. Above the bold cornice and balustrade we should like the building to cease. We think that a building of this type suffers by a show of roofs. These latter are formed to accommodate the secondary hall, but this smaller hall is worth a better position than it gets in this attic story. In the absence of these roofs the auditorium might have become an imposing feature in the composition. The plan of this building is less satisfactory than the exterior. Probably the difficulty has been to provide the required seating accommodation, and the hall is injured by its three overgrown galleries. The passages would gain by greater width, both for convenience and safety.

The design "34° South" has a well-studied plan. The two galleries are in just proportion to the hall, the passages are of fair width, and the smaller hall is treated with consideration. The elevations of this building are not satisfactory, the proportions and composition of the group are not happy, and the design suffers from many stripes, the eye wearying of rustications from the plinth to the cornice.

"Quod erat faciendum" is a design showing thought, and the elevations have a distinct interest. It is not, perhaps, a bad fault that it is very like a church. The square concert room is not a satisfactory shape, and the aggressive projection in the middle of a side wall for a royal box, would not be tolerated by the most loyal of subjects who cared for music.

"Cornice" is a bold rusticated block, after the manner of a Florentine palace. The treatment is daring and original, and is not without dignity. The long line of columns on the flank wall would look well but for the two tiers of openings between the columns, robbing the latter of their effect as a colonnade. An arcaded treatment of these balconies might have worked better.

Of "Lyra" one feels that it is rather a theatre than a concert-hall, but the circular form has its advantages. The dome has an awkward shape, which is emphasised by the strongly marked ribs upon it. There is simplicity in the general treatment, and we do not blame the design for its broad wall-spaces. With the latter, however, we feel the demand for bolder detail where mouldings and projections appear. There is too much equality about the three rows of cornices and the spaces between them, and we should like more interest about the doorways, which have each a glass shelter over them as their prominent feature.

It has been decided that no design is sufficiently satisfactory, both inside and out, to merit the distinction of the Soane Medallion; there is, nevertheless, evidence before us of intelligent study and of good work done; and although unsuccessful for the Medal, I am sure you will not look upon your work as wasted. Your time has been well spent on a subject of great interest, and the knowledge you have acquired will one day be turned to account. London is not yet provided with its fitting concert hall.

The Tite Prize.

"An English Villa and Garden treated in the Italian Style" was, as you know, the subject given last year for the Tite Prize; but the works on that occasion were not considered of sufficient merit to justify the award. The same subject given again has called forth a better response this year from the nine competitors who have entered the lists.

Of these schemes, "Andante," by Mr. John Stevens Lee, takes the Prize. There is simplicity and propriety about the villa, which, in some designs, has too much the character of a large country house. The plan might in some respects be improved. The central hall with columns would have gained much if it had, in its height, included the first floor gallery, which would have opened into it. At present this gallery looks out upon the lead flat and skylight—never a comely prospect. The two passages at the ends of the loggia are unnecessary, and might have been included in the loggia. There is art in the scheming of the garden, its features having interest without becoming obstructive. The drawing is incisive and clear, giving good expression to the design.

To "Heather," by Mr. Thomas A. Pole, a second prize is awarded. It is a good drawing, showing a house with well-proportioned wings sheltering the upper terrace. The balustrade of this terrace is placed on the edge of a steep bank, where grass would not thrive happily, and I think a wall would have been more suitable in this position.

A design distinguished by a device (a Circle and Triangle) has points of interest and quaint fancy, and there is good character, in the house. The manner of the drawing, perhaps, gives it the feeling of being somewhat crowded and wanting in repose.

"Tiber" is one of the less ambitious schemes. It is pleasant and homely, with less effort after features than we find in some of these gardens.

The design "White Star" departs from the horizontal and reposeful lines of the Italian treatment. The house is rather suburban in character, and is not quite in sympathy with a formal garden. The rooms are purposely unsymmetrical, the bay windows in each room being brought to a corner, and one end of each bay being cut off by the wall. The villa does not centre with the garden, and we think it desirable that it should do so, when the formal treatment is adopted.

Other designs have their good and their weak points, but I have not criticisms of all that have come before us. I think in devising these gardens a difficulty must have been present to you all; it is that of having no obstacles to surmount in your imaginary garden. In an architectural, or built garden, the incidents that please arise generally from difficulties of level and other problems that have to be fought with; these suggest forms that would hardly occur

to one on a clean sheet of paper. There are nevertheless many happy devices and suggestions in your several proposals.

The Pugin Studentship.

For this Studentship there is a very creditable show, and the subjects are generally well chosen. The prize is awarded to Mr. de Gruchy, whose merit the Institute has had the opportunity of recognising before, and it is a pleasure to see such work as he sends us.

A second prize is given to Mr. Bower, and I am glad to find among his studies the grand tower of St. Mary's, Newark. I do not doubt Mr. Bower has studied also the noble interior of this church. Seeing it again the other day, I was impressed by its dignity, unity, and proportion. It possesses those qualities that are attributed rather exclusively to fine classic buildings.

Mr. Fulton gives us good examples of his work. We like the way he has drawn the vigorous detail of the Scotch carver in the screen from Aberdeen. Whilst studying the old examples of carving he looks also to the original types: his thistles and other foliage are well put in, as are the crucifix and figures. Mr. Fulton is the recipient of the Aldwinckle Prize, and we shall be interested to see the results of his Spanish campaign.

Before leaving these various groups of sketches I would remark that they are nearly all honest and direct in their purpose of delineation, the architectural details being the points of interest. There is not the attempt we sometimes see to give a fictitious interest by dwelling on cracks in the masonry, or dots and spots suggesting rotten bricks. We have seen these incidents forced to give a meretricious prettiness to architectural drawings.

The Owen Jones Studentship.

For the Owen Jones Studentship there are but two candidates, and the work does not quite reach the level that has been attained by the late winners of the prize. The studies of keramic work, including the Arab Hall of the late Lord Leighton, are freely drawn and put in with good colour; there is, however, no range or variety of subject. The other competitor shows greater diversity, but there is a certain hardness and want of freedom about the work, and some lack of harmony and "quality" in the colour, which are drawbacks to the interest of the subjects portrayed.

The Grissell Gold Medal.

For the Grissell Gold Medal there are many entries, for the subject of a country church of timber is attractive, and should bring out original suggestions.

The design marked "Stavekirke," by Mr. Harbottle Reed, receives this prize. A wall of timber is unsuited to take the thrust of a roof, so the architect helps it with an inner range of posts, forming an outside aisle or passage. There is not, however, much thrust from this roof, as, although the principal has an apparent arch, there is practically a tie beam from plate to plate. I venture to think the arch is no help to the design.

Several of the schemes show a tendency to form arches, sometimes cutting them out of exceptionally large balks of timber, instead of trusting to beams, posts, and struts, which are the natural forms of wood.

There are features we like in the good drawing marked "Emce," but we object to the circular-headed windows with voussoirs, a direct following of stone forms.

A second prize is awarded to the design "By Lamplight," the work of Mr. W. Stanley Bates. It is a good piece of timber construction, and well-proportioned. The internal design of the roof, with its rather finikin pierced work, is less commendable. In the view of the exterior one feels that the timber and shingle are overladen with lines, to the detriment of the drawing.

Some of you will be familiar with the interesting church at Honfleur, entirely of wood,

and looking most constructive, the mullions and tracery of the "Perpendicular" windows seeming particularly natural and suited to the material employed.

The authors of various other good drawings will forgive me that I have not touched on them in my fault-finding. I have chosen those about which I might make a possibly useful suggestion. You must accept my hints for what they are worth, and give them a kind interpretation.

9, Conduit Street, London, W., 29*th January* 1898.

CHRONICLE.

PRIZES AND STUDENTSHIPS 1898.

The Deed of Award, read at the Meeting of Monday, 17th January.

Gentlemen,—Pursuant to the terms of By-law 66, that the Council shall, by a Deed or Writing under the Common Seal, award the Prizes and Studentships of the year, and announce such awards at the next General Meeting after the adjudication, the Council have the honour to state that they have examined the several works submitted for the two Silver Medals of the Royal Institute, the Soane Medallion, the Pugin and Owen Jones Studentships, the Tite Prize, the Grissell Medal, and the Aldwinckle Studentship.

The Royal Institute Silver Medals.

(i.) *The Essay Medal and £26. 5s.*

One Essay* was received for the Silver Medal, under the following motto:—

"Heir of all the Ages."

The Council have decided not to award the Prize.

(ii.) *The Measured Drawings Medal and £10. 10s.*

Six sets of drawings were sent in, of the several buildings enumerated, and under motto or device, as follows:—

1. A Flower (device):—Thaxted Parish Church, Essex.
2. Clare:—Clare College, Cambridge.
3. Kot:—The Cloisters, Norwich.
4. Dum Spiro Spero:—Queens' College, Cambridge.
5. Labor omnia vincit:—The Charterhouse.
6. A White Horse (device):—Church of St. Helen, Cliffe at Hoo, Kent.

The Council have awarded the Silver Medal and Ten Guineas to the delineator of Clare College, Cambridge, a set of drawings submitted under the motto "Clare,"† and a Medal of Merit to the author of the drawings of Thaxted Parish Church, submitted under the device of a Flower.‡

The Travelling Studentships.

(i.) *The Soane Medallion and £100.*

Five designs for a Concert Hall were submitted under the following mottoes:—

1. "Pan."
2. "Lyra."
3. "34° South."
4. Cornice.
5. Quod erat faciendum.

The Council have decided not to award the Prize.

(ii.) *The Pugin Medal and £40.*

Four applications were received for the Pugin Studentship from the following gentlemen:—

1. James B. Fulton (London).
2. Benjamin Bower (Birmingham).
3. Charles de Gruchy (London).
4. Ramsay Traquair (Edinburgh).

The Council have awarded the Medal and (subject to the condition, among others, that the said candidate devote a tour of not less than eight weeks' duration in some part of the United Kingdom, to the study of Mediæval Architecture) a sum of Forty Pounds to Mr. Charles de Gruchy [*Student R.I.B.A.*], and a Medal of Merit and Five Guineas to Mr. Benjamin Bower.

(iii.) *The Owen Jones Studentship and £50.*

Two applications were received for the Owen Jones Studentship from the following gentlemen:—

1. Frank Lishman [*A.*] (London).
2. Ralph Scott Cockrill.

The Council have decided not to award the Prize.

(iv.) *The Tite Certificate and £30.*

Nine Designs for a Villa and Ornamental Garden in the Italian style were submitted, under the following mottoes and devices:—

1. Triangle within Circle (device).
2. Andante.
3. Van-der-Neer.
4. Heather.
5. Orion.
6. Italian Grandeur.
7. White Star (device).
8. Lorenzo.
9. Tiber.

The Council have awarded the Certificate and (subject to the condition, among others, that the said competitor, after an absence of not less than four weeks, shall submit satisfactory evidence of his studies in Italy) a sum of Thirty Pounds to

* Subject: "A Review of English Architecture of the Nineteenth Century."

† Mr. T. Tyrwhitt [*Student R.I.B.A.*].

‡ Mr. Cyril Wontner Smith [*Student R.I.B.A.*].

the author of the design bearing the motto "Andante," * and a Medal of Merit and Ten Guineas to the author of the design bearing the motto "Heather." †

[*The Godwin Bursary.*—With regard to the other Travelling Studentship in the gift of the Institute, viz., the Godwin Bursary (Silver Medal and £40), the Council regret that no applications have been received for the Studentship this year.]

PRIZE FOR DESIGN AND CONSTRUCTION.

The Grissell Medal and £10 10s.

Twelve designs for a Small Country Church were submitted under the following mottoes and devices :—

1. "Westminster."
2. Simplex.
3. "Ajax."
4. Thistle (device).
5. . T . (in red ink).
6. Tudor Rose (device).
7. A Carpenter's Plane (device).
8. Fortis Gracil'sque.
9. "By Lamplight."
10. Emce.
11. Doan Tu Nomi.
12. Stavekirke.

The Council have awarded the Medal and Ten Guineas to the author of the Design bearing the motto "Stavekirke," ‡ and a Medal of Merit to the author of the design bearing the motto "By Lamplight." §

THE ALDWINCKLE (EXTRA) STUDENTSHIP (£50).

The Council having decided to award the Studentship for the year 1898 to the person who, among all those submitting works for the Prizes and Studentships 1897-98, will, in their opinion, best carry out the donor's intentions (this Studentship being due to the munificence of Mr. T. W. Aldwinckle [*F.*]), have selected Mr. James B. Fulton, provided necessarily that he fulfil the required conditions as to travel and study in Spain for a period of not less than eight weeks.

THE ASHPITEL PRIZE.

The Council have, on the recommendation of the Board of Examiners (Architecture), decided not to award the Ashpitel Prize for 1897.

THE ARTHUR CATES PRIZES.

Prizes of Books to the value of Ten Guineas, offered by Mr. Arthur Cates, ex-Chairman of the Board of Examiners, to the Students whose Testimonies of Study for admission to the Final Examination are considered by the Board to best merit the Prize, provided they pass the Examinations for which the said Testimonies are submitted, have, on the recommendation of the Board of Examiners, been awarded to Mr. Percy Morris (London) for the June Examination, and to Mr. Laurence Hobson (Liscard, Cheshire) for the November Examination.

TRAVELLING STUDENTS' WORKS 1896 AND 1897.

The Pugin Student 1896.—The Council have approved the work executed by Mr. Cecil Claude Brewer, who was elected the Pugin Student of 1896, and who travelled in the counties of Essex and Suffolk.

The Soane Medallist 1897.—The Council have approved the work executed by Mr. John Alexander Russel Inglis [*A.*], who was awarded the Soane Medallion in 1897, and who travelled in Italy and Sicily.

The Godwin Bursar 1897.—The Council have approved the Report of Mr. Robert Stephen Ayling [*A.*], who was awarded the Godwin Bursary in 1897. Mr. Ayling visited Paris for the purpose of reporting upon the Abattoirs and Cattle Markets there.

The Pugin Student 1897.—The Council have approved the work executed by Mr. William Haywood, who was elected the Pugin Student of 1897, and who travelled in the counties of Hampshire, Somersetshire, and Wiltshire.

The Owen Jones Student 1897.—The Council have approved the Report and Drawings executed by Mr. Arthur Edward Henderson, who was awarded the Owen Jones Studentship in 1897, and who travelled in Greece and Turkey.

The Aldwinckle Students 1896 *and* 1897.—The Council have approved the Reports and Drawings executed by Mr. Hubert Springford East [*A.*], who was awarded the Aldwinckle Studentship for 1896, and Mr. Arthur Troyte Griffith, who was awarded the Aldwinckle Studentship for 1897. Both gentlemen travelled in Spain for a period of not less than eight weeks.

In witness whereof the Common Seal has been hereunto affixed this seventeenth day of January 1898, at a meeting of the Council.—ERNEST GEORGE, *Vice-President*; EDW. A. GRUNING, *Vice-President*; WM. EMERSON, *Hon. Secretary*; R. SELDEN WORNUM, JOHN SLATER, *Members of Council*; W. J. LOCKE, *Secretary*.

The President's Academy Honours.

At the instance of Professor Roger Smith [*F.*] Monday's Meeting became the occasion of very hearty felicitations to the President on his recent election to the ranks of the Royal Academicians. Professor Roger Smith, in tendering the congratulations of the Institute, observed that the Royal Academy had done itself an honour, and members felt that this well-deserved reward was to a certain extent a feather in the cap of the Institute, as well as a recognition of the great learning and the great skill which the President had placed so freely at the disposal of the Academy as its Professor of Architecture. Those who had heard his Lectures and those who had read them must feel that the erudition, research, and wisdom combined in them were among the circumstances which had tended, together with his works and his standing, to procure this distinction; and he ventured, in the name of the

* John Stevens Lee [*Student R.I.B.A.*].
† Thomas A. Pole [*A.*].
‡ Harbottle Reed.
§ W. Stanley Bates [*A.*].

Institute, to offer the President the very cordial congratulations of his professional brethren. While speaking, he should be glad to be allowed to represent for a moment that body of students who were so largely present that evening. He (the speaker) had been trying for a good many years to teach Architecture, and that circumstance at least, if nothing else, had kept him a student from day to day, and from hour to hour; therefore he wished as a student to thank the President for the stirring words he had addressed to them that evening, and for the many wise and pregnant suggestions the Address had contained. In conclusion, he begged the President to accept the congratulations of the Institute, which he had ventured to offer on its behalf.

THE PRESIDENT, in reply, said: I am extremely obliged to my dear old friend Professor Roger Smith and the other members of the Institute for the kind and enthusiastic manner in which they have received the news of my being made a Royal Academician. It is needless to say that the honour is very agreeable to me. It does not, however, follow that such a distinction may be agreeable to my brother architects; I therefore consider myself very fortunate that the bulk of my profession and my friends have congratulated me in a way that I had no reason to expect. As Professor of the Royal Academy for ten years, and as Lecturer there before for many years, I have endeavoured to do my duty, and to this end I have spared no time and no endeavour; and in doing so, I have tried to find out how the art to which I have the honour of belonging may again become progressive, although I am a very humble member of that noble art. I most sincerely hope that the importance of architecture to the nation, and, in a secondary way, to the world, may be fully grasped by the public; and that we may look forward in the next century to a much greater recognition of its merits and to the important duties it performs. All architects, however old they may be, so long as their faculties continue, must always be humble students. I certainly feel the greatest interest in our students and the greatest desire for their welfare; and when I say our students, I do not mean only in this room or belonging to this Institute, but every architectural student in the United Kingdom, and I may say in the world. I feel that there is the possibility for those to whom Nature has been bountiful enough to give the power of genius, to gain for themselves a certain immortality, and also to confer an inestimable benefit upon their country. Just consider what the architects who built the great temples and the Propylæum in Greece, the admired monuments of Rome, and those of the Middle Ages, and of Italy and of France conferred not only on their country, but on the world. Every person who professes to have a desire for cultivation and enlightenment, and who has the means, goes to Athens, to Rome, to Constantinople, to Florence and to France, to see those great works of men not only who, as Marcus Aurelius says, are dead, but also the undertakers who buried them. It is a great thing in any of the fine arts to create something that is an enduring monument to your country and will be admired hereafter by the world; I think that genius prompts those who have it to do their utmost, "to scorn delights and live laborious days," so that they may improve their powers and bring their work to perfection by striving, by pains, and by self-denial. Nothing can be more becoming in them, nothing can be finer for the country, nothing can be better for the world; for it is an example for all to follow. Let us hope that amongst our students, so many of whom have gained prizes to-night, some may hereafter execute works that will give distinction to their country. I thank you again for all your kindness.

The Phebe Hearst Architectural Competition for the University of California.*

All the details of this International Competition (in so far as they are not affected by certain reservations made by the Trustees) have now been arranged, and Programmes and Maps have been sent to the Royal Institute of British Architects for distribution. These will be forwarded, on application to the Secretary, to any architect in Great Britain. They are on view in the rooms of the various Allied Architectural Societies; they can also be inspected in the Library of the Royal Institute, at 9 Conduit Street, where, in addition, a set of photographs and a plaster relief map of the site are exhibited. The Secretary will be happy to afford facilities for viewing these to any member of the profession.

Subjoined is an abstract of the Programme, the "Particular Programmes of the Composition of each Group" of buildings being omitted. The accompanying map is a reproduction to smaller scale of the one that is forwarded to competitors together with the Programmes.

The Trustees appointed by Mrs. Phebe A. Hearst hereby invite the co-operation of the architects of the world in the preparation of a permanent, general plan of the buildings and grounds which are to compose the University of California, in Berkeley (near San Francisco), California.—J. B. REINSTEIN, JAMES H. BUDD, WM. CAREY JONES, Trustees of the Phebe Hearst Architectural Plan of the University of California.

Dated at San Francisco, California, 3rd December 1897.

In the preparation of the Programme for this co-operation the Trustees have been favoured with the counsel and aid of eminent architects and artists, to all of whom they desire hereby to acknowledge their grateful obligation.

The competition will be double, *i.e.* preliminary and final.

RULES OF THE PRELIMINARY COMPETITION.

The architects of all countries are invited to participate.

The University of California entrusts the distribution of

* A general description of the scheme appeared in the *Journal* of 6th November last, p. 12.

this Programme and of the other documents and materials necessary for the competitors, as follows:—

Argentine Republic: Minister of Foreign Affairs, Buenos Ayres.

Austria-Hungary: Architecten-Club, Künstler-Haus, No. 9, Lothringer Strasse, Vienna; Magyar Merñök és Epitész, Egyesület ker Ujvilaguteza 2, Budapest IV, Hungary.

Belgium: Société Centrale d'Architecture de Belgique, Palais de la Bourse, Rue de Midi, Brussels.

Brazil: Minister of Foreign Affairs, Rio de Janeiro.

Canada: Mr. A. T. Taylor, Hon. Secretary for R.I.B.A., 43, St. François Xavier Street, Montreal.

Chile: Minister of Foreign Affairs, Santiago.

China: Minister of Foreign Affairs, Pekin.

Denmark: Dansk Architekt Forening, Nybrogade, 26, Copenhagen.

France: Société Centrale des Architectes Français, Boulevard Saint-Germain, 168, Paris.

Germany: Münchner Architekten- und Ingenieur-Verein, c/o Herrn Kreisbaurath Richard Reverdy, No. 8, Weinstrasse, Munich; Vereinigung Berliner Architecten, c/o K. E. O. Fritsch, No. 21, Keith-Strasse, Berlin.

Great Britain and Colonies: Royal Institute of British Architects, 9, Conduit Street, Hanover Square, London, W.

Holland: Société Architectura et Amicitia, c/o K. de Bazel, Architecte, 118, Nicolaas Beetsstraat, Amsterdam.

Italy: Cultori di Architettura, Via de Burro, 151, Rome; Collegio degli Ingegneri ed Architetti, No. 1, Via Cernaia, Milan.

Japan: Minister of Foreign Affairs, Tokio.

Mexico: Señor Ingo. Don M. Fernandez Leal, Presidente de la Asociacion de Ingenieros y Arquitectos, City of Mexico.

Norway: Norske Ingeniör Arkitektsforening, Christiania.

Portugal: Real Associaçao dos Architectos Civis e Archeologós Portuguezes, Lisbon.

Roumania: Societatea Technica, Calea Victorier, Bucharest, Roumania.

Russia: Société Impériale des Architectes de St.-Pétersbourg, St. Petersburg; Cercle des Architectes de Moscou, Moscow.

Spain: Real Academia de San Fernando, Madrid.

Sweden: Svenska Teknologföreningen, Stockholm.

Switzerland: Société Suisse des Architectes et Ingénieurs, c/o M. Geiser, Zärich.

Turkey: Son Excellence le Ministre de l'Instruction Publique et des Beaux Arts, Constantinople.

United States of America: Chapters of American Institute of Architects, Boston, Brooklyn, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Detroit, Indianapolis, Kansas City, Los Angeles, Lynchburg, Va., New York, Philadelphia, Pittsburgh, Providence, Rochester, San Francisco, Seattle, St. Louis, Washington, and the Mayors of the other principal cities.

In order to assure to all competitors the same period of time, a sealed parcel containing copies of the Programme, plans of the grounds, and other materials will be deposited at each of the above-named addresses.

Copies of the Programme and maps will be handed or sent to all architects who may ask for them.

The competition will be closed on the 1st day of July 1898, at noon, before which date the plans must be deposited by the competitors with the United States Consul at Antwerp, Belgium.

The plans are to be designated by devices or distinctive signs.

The Jury will be international. For the Preliminary Competition it will be composed of five members, viz.: Messrs.

R. Norman Shaw, 6 Ellerdale Road, Hampstead, London.

J. L. Pascal, 8 Boulevard St. Denis, Paris.

Paul Wallot, 6 Hähnel-Strasse, Dresden.

Walter Cook, 674 Broadway, New York, N.Y.

J. B. Reinstein, 217 Sansome Street, San Francisco.

The members of the Jury shall have no knowledge of the authorship of any plan, nor shall they counsel any competitor, nor take part in any way in this competition, except as members of the Jury. In case of the inability of any juror to act as such, the remaining jurors shall select a juror to act in his place.

The Preliminary Competition will be decided at Antwerp, Belgium, and will not be preceded or followed by any public exhibition whatever. The retained plans will not be classified; the Jury will proceed by elimination. The decisions of the Jury will be without appeal. The grounds for their decision will not be given. Judgment will be passed simultaneously on all the plans.

The maximum number of plans to be retained is not settled in advance. The Jury will retain all the plans which it shall deem worthy of being kept, but at least ten. The plans retained from the Preliminary Competition will become the property of the University of California. The name of a successful author will not be published without his consent.

The authors of plans retained will receive a premium of $1500 each, if only ten plans are retained; not less than $1200 each, if not exceeding fifteen plans are retained; and not less than $1000 each, if more than fifteen plans are retained, all payments being conditioned on the next Article.

The above stated premiums will be paid to the authors of the retained plans as follows: 1st, *a third* within the month following the judgment. 2nd, *two-thirds* after the execution and delivery of the final plan. Consequently, the author of a retained plan, who may not enter the Final Competition, will be entitled to only one-third the premium; the balance shall be forfeited to the Trustees.

The rejected plans will be returned.

Rules of the Final Competition.

None but the competitors whose preliminary plans have been retained by the Jury of the Preliminary Competition will be allowed to take part in the Final Competition. They will be notified individually, by registered letter, of their admission to this second competition.

Although the Programme of the Final Competition is, in the main, determined, and the competitors in the Preliminary Competition are hereby apprised of it, still the Jury of the Preliminary Competition will have the right to make alterations in the Programme for the Final Competition. The Jury will request suggestions and ideas in this connection from the architects taking part in the Final Competition.

Competitors successful in the Preliminary Competition, wishing to study the site of the proposed buildings on the ground, will receive first-class transportation and expenses for the journey from their places of residence to San Francisco and return.

Competitors successful in the Preliminary Competition will have not less than six months, after the decision in the Preliminary Competition, within which to send in their plans for the Final Competition.

The Jury of the Final Competition will be composed of: 1st, the five members of the Jury of the Preliminary Competition. 2nd, of four architects who will be chosen by the Trustees of the Phebe Hearst Architectural Plan, aided by lists of names proposed by the competitors successful in the Preliminary Competition.

It is to be understood that the competitors will have full liberty either to preserve or to modify the composition which they will have presented at the Preliminary Competition.

A total sum of at least $20,000 will be devoted to premiums for the best plans. At least $8,000 of this sum will be awarded to the plan classed as No. 1. At least five of the plans will be awarded a premium. But the Jury retains the right of distributing the total allotment of

money among a greater number of plans, taking into consideration the number and merit of the compositions submitted to its examination. Consequently, the Jury will first decide upon the amount of the second premium, then of the third, and so on, until the sum total of at least $20,000, as stipulated above, is reached. After this has been done, the premiums will be awarded by a secret ballot calling for an absolute majority. Should it happen that two candidates receive the same number of votes for a particular premium, the premium voted upon, and the next in order, will be added together and their sum total divided evenly between the two candidates. If this parity should happen for the last premium, this will be divided evenly between the two candidates.

The University of California reserves for itself the right of entire control and direction in the matter of the execution of the work. The rewarded plans will become its property, and it will be at liberty to select therefrom any idea that it may desire. The Jury, however, after taking into consideration the value of the plan as well as the references and certificates that the competitors will have enclosed in the envelope containing their names, will declare whether the architect, author of the plan classed as No. 1, seems to offer the guarantees which would justify his being entrusted with the execution of the earlier work to be undertaken. The Jury may extend its opinion so as to show, in like manner, its appreciation of the other rewarded plans.

Should the University wish to confide the direction of the work to the author of the first-prized plan, or, if he decline, to one of the architects having received a premium, a contract for the direction of the work will be drawn between the University and the architect, conditioned upon the suggestions and advice of the Jury; it being well understood that, if such a contract is made, it will be a desirable consequence of the competition, but in no wise a condition thereof.

The Jury's decisions will be without appeal. The fact of a candidate taking part in the competition implies his acceptance of all the conditions of the present specifications and Programme.

Programme of the Architects.

By "University" is meant the collection of all the buildings necessary for the teaching of higher branches of learning. Each department of instruction will have, as nearly as may be, its own building or buildings. These buildings will be erected successively as the funds for the purpose become available, and, under all circumstances, according to a previously formulated plan of the whole University. The plan is to include provision for the residence of the students. Important divisions for the common use and service are to be provided. Provision for free access and easy communication, both open and covered, within the University limits, is an essential part of the Programme. The desire is that the general arrangement should assume an imposing aspect, of a serious and noble character, that will at the same time harmonize with the picturesque nature of the grounds, their situation and topography.

The City of Berkeley, near San Francisco, is situated on the shore of a large Bay, called the Bay of San Francisco, nearly opposite the straits, known as the Golden Gate, which connect the Bay with the Pacific Ocean. Resting against a mountainous background, the city is situated on a gentle slope, the rise increasing as it recedes from the Bay. The location reserved for the University begins about two miles east of the shore-line of the Bay, and extends beyond the city, on hilly ground. While the principal entrance to the University grounds is at present Center Street, on the western boundary, architects are free to provide other entrances, either for the principal approach, or for side ones. There is a ferry from San Francisco to Berkeley at the foot of University Avenue, and a railroad from San Francisco to Berkeley, and other railroads, as shown on the topographical map accompanying this Programme.

The grounds of the University are represented on the maps accompanying this Programme. First, on the small general map, showing their situation with reference to the City of Berkeley; secondly, on the topographical plan, the red line *[the thick black line on the lithographed plan herewith]* indicating their boundaries. The architect, however, need not be restricted by the indicated northern boundary, but, if his composition so require, may extend the northern boundary to the nearest brook or watercourse. This watercourse will be found delineated on the small general map.

The perimeter of the grounds is irregular; their greatest length is about 1,870 meters, extending almost due East and West, and their greatest width about 770 meters. The slope of the grounds is marked on the plan by contour lines, in English feet. The least altitude is 198 feet (60·3 m.), on the side nearest the shore of the Bay, the highest, 964 feet (293·6 m.), making a difference in the level of 766 feet (233·3 m.) (The English foot = ·3046 m.).

In the grounds there are two brooks which join before leaving the grounds. The grounds are partly planted with beautiful trees, which should, as far as possible, be preserved; the trees which are to be especially preserved are those within one hundred feet of the brooks. There are also various buildings now standing on the grounds which need not be taken into consideration; nor need present paths or roads be considered.

The soil is generally firm, and offers no particular difficulties for foundations.

The general scheme will comprise: –

1st. Provision for the general and collective purposes common to all the departments, as follows: – Administration; University Library; University Museum; Auditoriums; Military Establishment; Gymnasia; Printing Establishment; Habitation; Club Houses; Infirmary; Approach and Communication:

2nd. Buildings for all things pertaining to the general service of the several departments, such as central power, heat and light station, postal, telephone, and telegraph systems, etc.;

3rd. The Departments of Instruction, so far contemplated, number 15, and the buildings for their accommodation differ much as to their relative size and importance.

These Departments are as follows:—

A. *Higher Historical and Literary Instruction.*—1. Philosophy and Pedagogy; 2. Jurisprudence; 3. History and Political Science; 4. Ancient and Modern Languages.

B. *Higher Scientific Instruction.*—5. Mathematics; 6. Physics; 7. Astronomy; 8. Chemistry; 9. Natural History (Zoology, Botany, Geology, and Mineralogy).

C. *Technical and Applied Instruction.*—10. Fine Arts; 11. Agriculture; 12. Mechanical Engineering; 13. Civil Engineering; 14. Mining; 15. Draughting and Graphical Analysis.

All are to be so connected as to insure easy communication, both open and covered, between the groups or buildings, and to contribute to the stately aspect of the whole.

Presentation of the Plan.

Preliminary Competition.

Each plan will comprise:

1. A general plan, showing the ground floor of all the buildings, on the scale of the topographical chart accompanying the Programme (100 feet to the inch, or 1/1200 scale). This plan will indicate the buildings in detail, and not in mass. The plans will show the contour lines of the topographical chart.

2. A general elevation, on the same scale as the plan.
3. General section on the same scale.

The elevation and the section are to be taken at such points as in the judgment of the author will best illustrate his plan.

Final Competition.

For the Final Competition, the Jury of the Preliminary Competition will determine what drawings are to be required from the competitors in order to show their understanding of the general composition, and of the character of the study (des qualités d'étude). For that purpose they may be required to give whole divisions or sets of buildings, and also a particular study of one of the groups that may be designated by the Jury after the Preliminary Competition. The Jury will also determine the more detailed Programme of this group; but subject to the above power on the part of the Jury the plans required in the Final Competition will be:

1. A general plan, showing the ground floor of all the buildings.
2. A general section.
3. A general elevation. The section and elevation are to be taken at such points as in the judgment of the author will best illustrate his plan.
4. A general perspective.

The drawings must all be original; no reproductions by photographic or other processes will be permitted.

Maps, photographs, casts, and necessary documents can be obtained from Mr. B. R. Maybeck, No. 7 Rue Honoré Chevalier, Paris, France, or from the Trustees.

All requests for information should be addressed to "Trustees Phebe Hearst Architectural Plan, University of California, 217 Sansome Street, San Francisco, California."

A Teaching University for London.

The Lord President of the Council received at the Privy Council Office on Monday, the 24th inst., a deputation of the Senate of the University of London, and of representatives of the institutions and bodies mentioned in the Report of the Cowper Commission, and in the University of London Commission Bill of last session. Mr. Arthur Cates and Mr. John Slater attended on behalf of the Royal Institute. The object of the deputation was to urge the Lord President of the Council to reintroduce at an early period of the coming session of Parliament, the London University Commission Bill of last session. The Duke of Devonshire gave an assurance of the sympathy of the Government with the principles of the Bill, and a promise of their support.

The Cantor Lectures at the Society of Arts.

Mr. Hugh Stannus's Cantor Lectures at the Society of Arts on the subject "The Principles of Design in Form," will be given at 8 p.m. on the four Mondays from February 14th to March 7th inclusive. Mr. Stannus, thinking that these lectures may be of interest to junior members of the profession, has kindly permitted the fact to be announced in the JOURNAL that tickets of admission will be given on application at the Society's house, No. 10, John Street, Adelphi.

REVIEWS. LXV.

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MODERN ARCHITECTURE.

Modern Architecture: A Book for Architects and the Public. By H. Heathcote Statham F.R.I.B.A., Editor of "The Builder," Author of "Architecture for General Readers," "Form and Design in Music," "Changes in London Building Law," &c. With numerous Illustrations of Contemporary Buildings. 8o. Lond. 1897. Price 10s. 6d. [Messrs. Chapman & Hall, Limited, Henrietta Street, Covent Garden.]

A book on Modern Architecture by the Editor of *The Builder* should excite no surprise. It is a production as natural as a river flowing from a lake. Yet there are some lakes which never either overflow or fructify—dead seas into whose arid basins Jordans pour their baptismal waters in vain. And there have been, and are, editors whose mental sterility has yielded no overflow of confluent streams, no rivers of literary and artistic refreshment, and no fruit more sweet than cynical reviews and sarcastic articles as innutritious as apples of Sodom.

Mr. Statham, by his frequent and valuable contributions to the discussions at the Institute meetings, and by his *Architecture for General Readers* and other published works, has given proof on proof that he realises the truth of the divine adage "It is more blessed to give than to receive;" and this, his most recent book, *Modern Architecture*, is a fresh and notable illustration of his faith in that great fact.

This book is an earnest, sober review of the works of contemporary architects. Utterly free from the carping cantankerousness of much modern criticism, nearly every page betrays a most excellent judgment, as innocent of apparent partiality as of any display of enthusiasm; so that intelligent readers, not slavishly devoted to some fad or fashion, will find it difficult, not to say impossible, to disagree with the views and conclusions which the author supports by such strong common sense as leavens the book from cover to cover.

If the mind of the author had been less well balanced, his book might have been more fascinating. But *one* John Ruskin per century is, seemingly, sufficient.

There is something in the general get-up of *Modern Architecture* slightly reminding one of *How to Build a House*, that charming book by Viollet-Le-Duc which somehow combines sprightliness with instruction, and seems a happy sort of compromise between the inspired eloquence and glorious nonsense of the greatest of all art writers and the slogging, pithy, dead-earnest unaffectedness of Mr. Statham's last book.

Yet this reference and comparison are hardly fair; for who would complain that Johnson's

Dictionary is less attractive than his *Rasselas*? And though Mr. Statham's book is by no means uninteresting, it is, from the compendious nature of its subject and treatment, a much more comprehensive and ample undertaking than the pretty and clever *jeu de plume* with which the great French architect whiled away his short summer holiday "in the days when we went gipsying, a long time ago."

Indeed, Mr. Statham's is an undertaking the seriousness and size of which are not to be measured by the businesslike method and the boiled-down substance of this very compact volume; for to face so big a task as the title "Modern Architecture" involves would betoken great daring, even in the case of an author not otherwise engaged, and is the more remarkable in the case of one continually weighted with other work so absorbing and responsible as falls to the Editor of *The Builder*, which we may look upon as *The Times* of the architectural world.

But the aids, rather than the hindrances, of his everyday life must have been present to the author's mind when he first took this book in hand, for certainly the illustrations, which enrich his pages and enforce his arguments and views, afford striking evidence of the ready wit by which those helps specially available to the *editor* have been harnessed to the *author's* chariot.

The work is so wide in its range that it is not possible even casually to indicate its multifarious subjects within the compass of this notice. Many notices would be necessary to do such a book full justice. Indeed, its comprehensiveness (in regard to general subjects, though not to particular examples) is so nearly complete as to render the few subjects of importance which have been ignored the more conspicuous by their absence.

In the short list of entirely omitted or inadequately treated subjects may be mentioned (as architectural works specially representative of modern times) Hospitals, Lunatic Asylums, great Exhibition Buildings, and Railway Stations. It is open to Mr. Statham to make a very interesting and valuable supplement to his book, by treating of these, and a few other scarcely less important neglected topics, such as Markets, Abattoirs, Barracks, Horticultural Buildings, and Corn Exchanges, in the form of an *addendum* to a future edition.

The most romantically attractive, and at the same time a somewhat faulty, feature of the volume is its frontispiece, drawn by the author's own hand—a "Sketch for Tower Bridge, showing suspension chains carried by the masonry, the inner girder of high-level bridge shown visibly as the carrier of the tension chain."

It is cruel of Mr. Statham to publish this charming design *now*, for no one who has seen it can afterwards view otherwise than regretfully the Tower Bridge as it stands. If "where ignorance is bliss 'tis folly to be wise," how shall we excuse our author from inflicting upon previously blissful (?) London permanent discontent with the architecture of its bridge, whose engineering features, by the way, might also even more thoroughly than its architectural treatment be likewise discredited, if some engineering minds now, when too late, were frankly to show, as they certainly could, what would have been the more excellent way?

It is rather funny to find certain musical composers explaining their music, which is better felt than reasoned about. It is likewise funny to find Mr. Statham so philosophically commending his Tower Bridge architecture, because of its constructional characteristics; and, though no one can deny that he is right in his contention that the stone towers should really support the high-level bridge and chains, his other contention—that the attachment of the chains to the high-level girders should be visible as a feature of the design—is no more rational than to argue that, in the unchallenged architecture of the human form divine, the junction of the skull with the vertebral column should be unconcealed by the fleshy tissues of the neck or the falling tresses of a lady's hair.

The fact is, the charm of Mr. Statham's design for the bridge towers is *not* due to the structural considerations which he names (be they proper or mistaken), but is due, as Mr. Statham is well aware, to purely artistic and romantic qualities, which the true architect and artist will understand at a glance, and which can be much better felt than defined.

It is a question whether pedestrians would have tolerated such a constriction of the roadway and footway as Mr. Statham's towers would apparently have occasioned.

The drawing itself is very charming as a sketch in line. It is also very defective in so barely hinting, and in no degree adequately expressing, the main engineering feature—*i.e.*, the hinged cantilevers of the low-level bridge. In the wrongly differing slants of the two broad shadows under the low-level bridge there is also a fault not pleasant in a sketch occupying so prominent a position as this frontispiece. But the sketch is so pleasing in spite of these flaws that one willingly ceases to dwell on them. It is an old and true saying "If we don't love our friends with their faults, we shall never love them at all;" and this holds good of architectural sketches, which are often, like certain of our friends, rendered the more charming by such pardonable faults as serve to accentuate their virtues.

The same mediævalism which characterises so romantically these bridge towers is the prevailing feeling of Mr. Statham's very masculine, well-known competition design for Edinburgh Municipal Buildings, the side elevation of which the

author very aptly introduces into the present work [fig. 52] to illustrate certain principles of design for which he argues strongly and well. The elevation is so original that when it first appeared it gave most people who saw it the notion of something quite unusual, if not decidedly *queer*. But on closer acquaintance this feeling wore off, and the design as a whole began to show many fine qualities. Certainly it would have formed a very striking feature on the steep bank of the Old Edinburgh side of Princes' Gardens; but it would have jostled somewhat strangely its modern classic neighbours to the west; and it is not easy to understand how the author, who (it must be confessed, with much reason) regards Street's Law Courts as "a costly and inconvenient anachronism" in the higgledy-piggledy Strand, could, consistently with that view, have planted his own stern, and rather German, mediæval creation amid the classic environments of "Modern Athens."

FIG. 52.—COMPETITION DESIGN FOR EDINBURGH MUNICIPAL BUILDINGS: SIDE ELEVATION (Mr. H. H. Statham.)

But, after all, let critics say what they like, too much harmony in the architecture of a city, like an excess of dull virtue, makes us miserable in monotony. Piquancy and romantic individuality in buildings, if not carried to distraction, add to the attractiveness and interest of city architecture, and really make the lives of citizens more worth living. In this view of the case we may gladly continue to "endure" the heavy solemn old-worldism of Street's monastic Law Courts, as we might have welcomed likewise Statham's romantic Tower Bridge and his eerie Edinburgh Municipal Buildings. But to the author was reserved by Fate this disappointment, qualifying him to appreciate fully, as sadly too many competing architects do, the consolation of Burns's sweet assurance that

> The best laid schemes o' mice and men
> Gang aft agley.

It is difficult from a book so replete with sound arguments, common-sense views, and excellent illustrations of what the author thinks good and what bad in modern architecture, to select or specify passages or pictures adequate to convey a proper impression of the work as a whole, especially as it deals not with British architecture only, but with Continental and American also. Indeed, it is a book which must be carefully read and re-read. It is too strong meat to be all taken at one meal. Yet it is too continuous in its interest and subject to be treated as a mere book of reference. It is purposely adapted to the non-professional reader as well as to the architect, and is so plainly and clearly written that "a wayfaring man, though a fool, cannot err therein."

Young architects, who sometimes have abounding enthusiasm and very little sense, would find in this book plenty of good advice to restrain their idiotic tendencies; and no young or old architect, however sensible and clever, could read it without laying his clients, as well as himself, under lasting obligation to the writer for his excellent counselling and directive views on important subjects which call for judgment and action by all architects in practice.

It is very pleasant, after the many diatribes of great art-critics against the architecture of the Houses of Parliament, to find Mr. Statham subscribing himself as a devoted admirer of Barry's beautiful buildings, of which he justly says: —

"*The Houses of Parliament is in an architectural sense the finest national legislative palace in the world, and one of the best and most original architectural conceptions, ancient or modern; it is a building of which the country might well be*

proud, and it is to be regretted that Englishmen in general appear to be so very little aware of its merits."

Mr. Statham shows that Barry's plan has been more or less copied in other legislative palaces, but in none with the full measure of its original success. It is a pity he does not give a view of the river front. This would have made a fitter, though less novel or surprising and less Statham-esque, frontispiece to an English work on Modern Architecture than the author's own unexecuted design of Tower Bridge. It would be only in harmony with his profound admiration and feeling for Barry if, in the next edition of *Modern Architecture*, he would thus confirm what he has so well written in the passage above quoted; and his Tower Bridge design might in that case well remain as a not unworthy companion frontispiece, or it might, without impropriety or loss of its proper dignity, be relegated to that part of the volume where it is referred to in the letterpress.

Probably without for one moment intending it, Mr. Statham has made his book a kind of nineteenth-century architectural Walhalla. He would be startled to find himself regarded as a self-constituted modern St. Peter (!), holding the keys of the Paradise of architects' fame and glory, and would utterly disclaim the intention of excluding those worthy members of the profession (a few of them most justly celebrated) whose names do not appear amongst the 105 which he has inscribed in his Book of Life. Yet the very fact that this recording angel of Modern Architecture has, while apparently free of fear or favour, made his selection of the Immortals probably without realising that Fate had converted his pen into a divining rod separating the architectural sheep and goats—this fact (if it so be) of Mr. Statham's unconsciousness of the doom which his pen was involuntarily decreeing cannot fail to render its decree the less questionable, and therefore the more final; so that those of us who are left out of the count may weep and wail and gnash our teeth in vain!

It is further interesting to observe that in this architectural Walhalla, as well as in that other Heaven of which we have heard from our childhood, there is no dearth of surprises. Thus, while on the one hand certain rich and famous architects, like Dives, have no place, on the other hand there are not a few architects immortalised herein of whose obscure work the world has been all too unaware; and it is both surprising and amusing, as well as instructive, to see how Mr. Statham, with Abrahamic wisdom, and justice not unseasoned by mercy, entertains architects of this Lazarus type in the bosom of his book.

Whether the peopling of Mr. Statham's Walhalla has resulted from deliberate picking and choosing, or from a happy-go-lucky chance selection merely from those architects whose designs happen to have appeared from time to time in the pages of *The Builder*, it is noteworthy that some of the greatest modern architects who are included in the 105 list appear to have got in only by the skin of their teeth; for though they themselves have been saved from oblivion, their works have neither place nor mention in this book! To specify names in this connection would be invidious; but to any architect who carefully reads the book the application of this remark will be sufficiently obvious.

But the slenderness and insufficiency of the author's references to certain great workers and their works is perhaps due less to inadvertence than to a desire to fill the volume with new matter, and to refrain from repeating of certain eminent modern architects and their buildings observations which have become familiar as household words among us, and may be held to go without saying. So that the author's reticence towards these admitted notables may be regarded as not only unintentional, but as negatively complimentary, rather than positively disdainful.

Mr. Statham's book is happily not tainted with any of that pessimism which poisons so much art-criticism. He is able and willing to recognise real progress in art. Thus, for example, in his chapter on street architecture, he says:—

"*When we compare Grosvenor Place and Cromwell Road with some more recent streets not far from them, the difference is indeed immense, and very gratifying.*"

The force of this observation would have been more fully realised, and the interest and attractiveness of the book enhanced, if just here had appeared a photoprint of some dismal regulation-house-front in Cromwell Road, side by side with another photoprint of, say, one of Ernest George's delightfully dainty South Kensington house porches.

Sometimes the author puts forward illustrations which, while they serve well enough to exhibit the feature or principle of design to which his argument particularly directs itself, yet refer to buildings that, in other respects, are so very ordinary or so objectionable as to make one wish a worthier example had been chosen; and sometimes, to illustrate one and the same point, the author will give two examples, one very *recherché*, and another very miserable, without adding a word of praise on the one hand or blame on the other, so long as they serve his use. Thus, to illustrate the advisability of keeping the projecting cornices and stringmoulds of street-fronts well within their own boundary, and leaving a strip of flat wall-face on each side to receive the mitred and returned ends of same, Mr. Statham gives as examples figs. 130 and 131.

They both clearly show his point; and it would

be invidious to say which of the two we deem refined, and which unworthy—however good as a *building*—to rank as a specimen of Modern *Architecture*.

It is enough for us general readers to know that a few of the denizens of our author's Walhalla have thus slipped in at the gate, perhaps while St. Statham of the Keys has been enjoying a quiet nap! But it is undesirable to dwell further on such incidents, lest the R.I.B.A. Council should recognise in Mr. Statham's book, and in those who figure therein, an awkward family likeness to the Institute and its present mode of admitting Fellows! It is enough that we recognise in the R.I.B.A. list of Fellows, as also likewise in Mr. Statham's list of 105, amongst the many who have honourably *won* in, just here and there one who has fortunately, if not honourably, *slipped* in. Wheat and tares must grow together until the harvest, which is not yet.

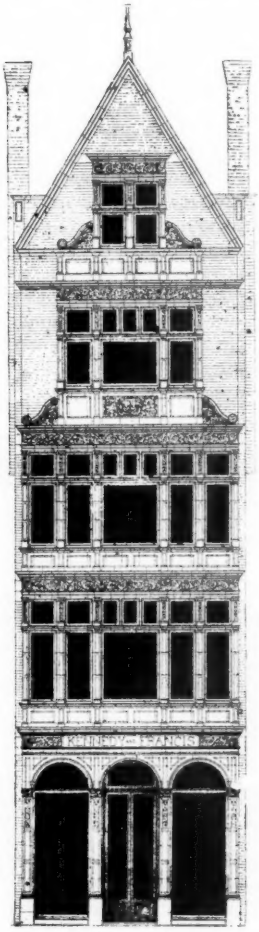


FIG. 130.—SHOP FRONT.
(Messrs. Batterbury & Huxley.)

Well balanced though Mr. Statham's connoisseurship generally is, he is not at all times incapable of error of judgment. Thus, he holds that Mr. Goldie's church as built [fig. 9, p. 162] is like a concert-room, and not so church-like as the alternative (unexecuted) design [fig. 10, p. 162] by the same architect. And yet, in spite of this preference of Mr. Statham, and, as he tells us, also of Mr. Goldie, for fig. 10, the latter gentleman and his building committee ought to have been thankful that circumstances beyond their control happily prevented them from giving effect to this most objectionable treatment of the dome interior, with its four crude pendentives, and four still more crude flat ceilings or dome-planceers,

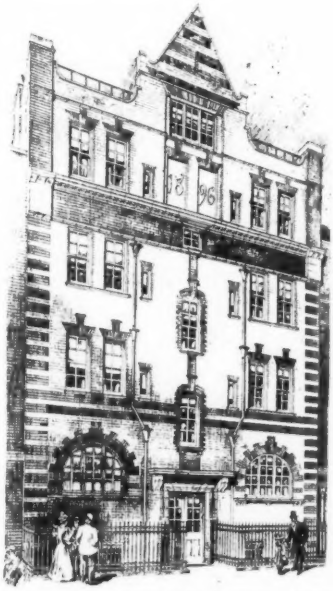


FIG. 131.—STREET FRONT. (Mr. Hargreaves Raffles.)

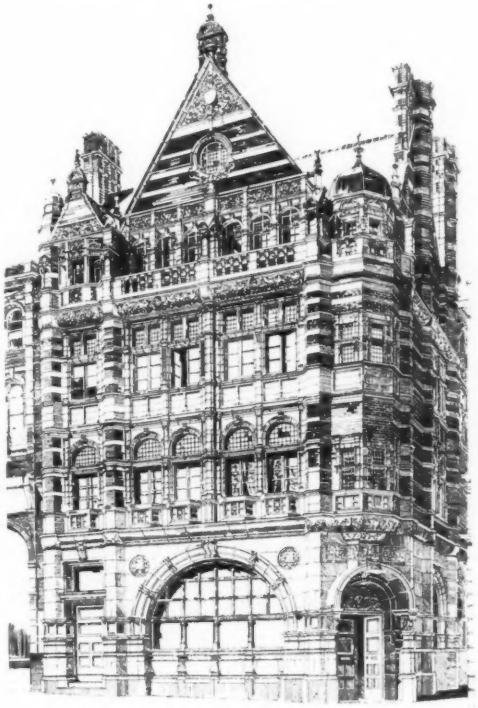
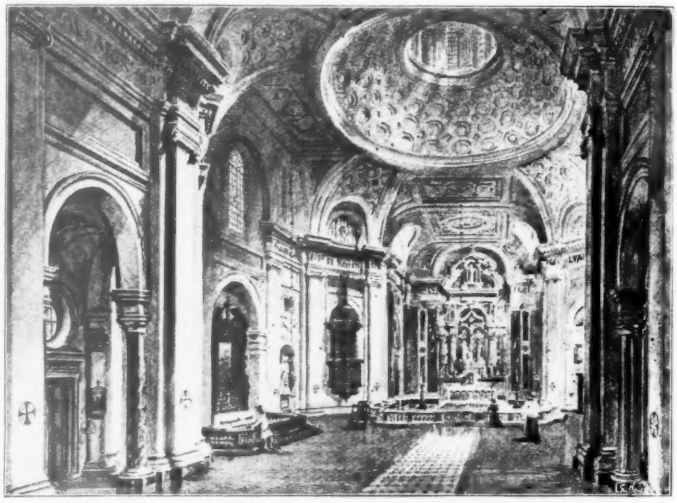


FIG. 134.—CITY BANK, LUDGATE HILL. (Mr. Collcutt.)

which our author passes without challenge, though they are utterly inconsistent with either good construction or good architecture. But that the *plan* of fig. 10 is preferable to the *plan* of fig. 9 may be freely allowed, without committing oneself to approve a domical abortion even more objectionable than those sadly bungled pendentive arches of St. Paul's Cathedral, from which the eye of many a sensitive architect recoils with extreme aversion and pain. The treatment of dome pendentives (like the treatment of the junction of tower and spire) taxes the powers of the best architects, and has often reflected discredit upon them by artistic failure.



While of both dead and living modern architects some of Mr. Collcutt's seniors in fame have

FIG. 9.—CHURCH AS BUILT. (Mr. Goldie.)

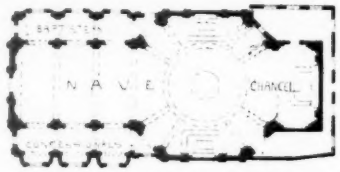


FIG. 10.—THE SAME CHURCH AS ORIGINALLY DESIGNED.

received much too scant notice in this book, Mr. Collcutt himself has received both more and less than his proper share. The author would have done Mr. Collcutt a service by omitting his design [fig. 133], which is really one of the least remarkable of that architect's many characteristic productions, and presents no feature worthy of admiring special notice. On the other hand, by omitting from the illustrations the front view of the Imperial Institute, to say nothing of the deservedly famous Shaftesbury Avenue Opera House, the author has prevented Mr. Collcutt from scoring where he would have scored most worthily.

Apparently, Mr. Statham has in this, as in other cases, been a little too anxious to avoid giving to the world in his book that of which the world had already full knowledge. He seems to have thus allowed his fear of staleness to carry him too far into that silence which is not golden. *Modern* Architecture (of London) without Collcutt's front of the Imperial Institute, and without his Opera House, if not exactly "'Hamlet,' without the Prince of Denmark," is certainly something a little in that line.

However, both Mr. Collcutt and Mr. Statham are to be congratulated on the publication in this book of fig. 134 [p. 161], which is a design so very charac-

teristic, and so entirely perfect and beautiful, that if Mr. Collcutt had no other than this to represent his claim to be counted among the stars of our architectural age, he might herewith rest well content.

It may be felt by some that one or more perspective views of such masterpieces of Modern Architecture as the Manchester Town Hall, the Birmingham Law Courts, and the Albert Memorial in Hyde Park, ought not to have been excluded from the pages of a book which could afford space not only for the never built, though noble, designs for Liverpool Cathedral [figs. 12 and 13], but also for other less noble unrealised designs. And really it must be allowed that Mr. Statham by such omissions is too much like the astronomer who, in giving a popular lecture on the solar system and stars, was careful to avoid all mention of Sun, or Moon, or Charles's Wain, lest people might accuse him of telling them about things familiar enough already!

It is obvious that in the title of his book every writer formulates his claim to be read. If the title were, say, "*The History of England*," and the reader discovered that it was little or nothing more than a *History of London*, he would complain either that the stories of *Winchester*, *Bristol*, *Lincoln*, *York*, and *Carlisle*, &c., had been left out, or else that the title was at fault.

Now the fairest way of putting the case, as it really stands in regard to Mr. Statham's book, is to hold the title at fault. For it cannot be denied, by those who have carefully read it, that the title is too big for this book, if indeed it is not too big for any book; for, after all, how could a modern architect (even if he be also *The Builder's* Editor) describe, or even comprehend, Modern Architecture? It is the element in which the author

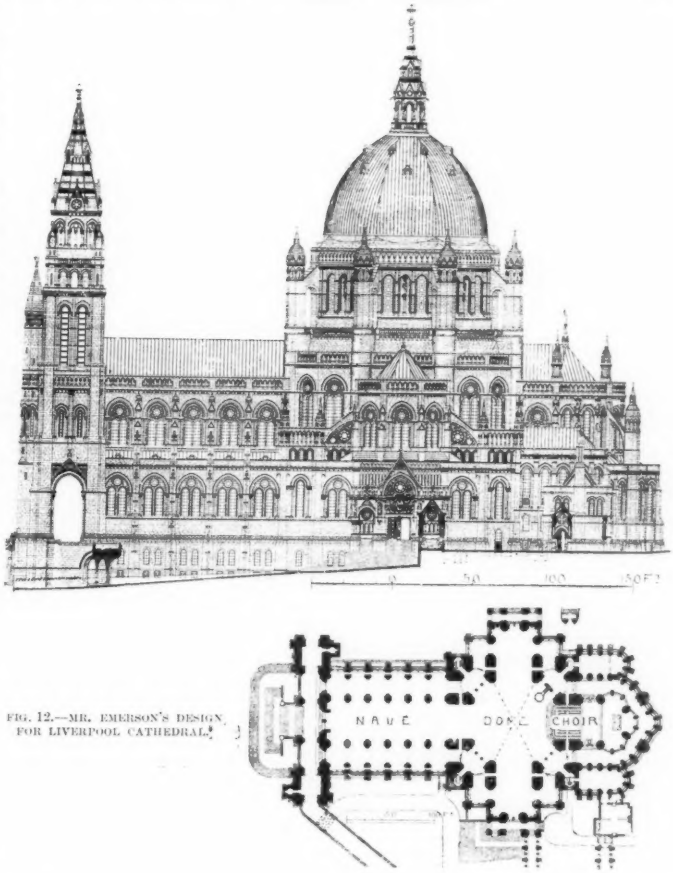


FIG. 12.—MR. EMERSON'S DESIGN FOR LIVERPOOL CATHEDRAL.

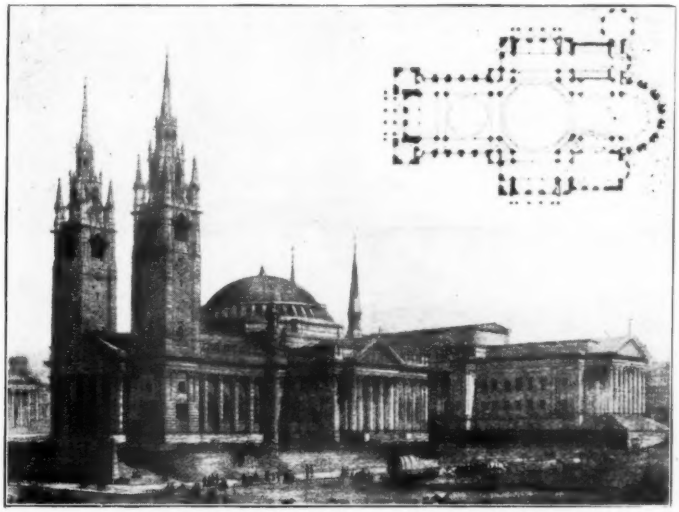


FIG. 13.—MR. HAY'S DESIGN FOR LIVERPOOL CATHEDRAL.

himself lives and moves. As well might a fish attempt to imbibe the ocean and serve it out again in drinks all round to his fellow fishes!

But George Herbert says, "He who aims at the moon shoots higher than he who aims at a tree." We shall not do well, then, to complain that Mr. Statham has aimed at the moon and missed it. On the contrary, we should congratulate him both on the greatness of his aim and the range of his fire. And, while venturing to remind him (of what probably he realises already much more keenly than any of his readers) that his effort falls far short of the prodigious scope expressed in the title "Modern Architecture," yet we should not desire him to alter or limit or lower that title, but rather we should urge and encourage him to increase in each successive edition of his book its actual range and efficiency; and though, in the nature of things, the author's aim in this instance cannot ever be absolutely reached, it can be approximated more and more nearly with each reissue of the book, according to that law of the asymptote, which demands, as a condition essential to progress, a certain decreasing measure of shortcoming in each successive step of the endless series of efforts and endeavours to attain that perfection which is unattainable.

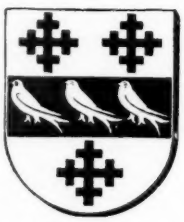
Sunderland. FRANK CAWS.

(180)

ARTISTIC TREATMENT OF HERALDRY.

Decorative Heraldry, a Practical Handbook of its Artistic Treatment. By G. W. Eve. 8o. Lond. 1897. *Price* 10*s.* 6*d. net.* [*Messrs. George Bell & Sons, York Street, Covent Garden, W.C.*]

All who are interested in heraldry will welcome this book, for it contains much practical information, it treats heraldry in the right spirit, and its illustrations are excellent. Mr. Eve is so well known as a heraldic designer, that one wishes there were more of his handiwork reproduced; but his rendering of the various ordinaries and simpler charges which illustrate the chapter entitled "A Primer of Heraldry," show the practised hand of the expert. Heraldry is a vast subject, and accordingly we do not find it exhaustively treated in this handbook; but enough is said to guide the inquirer in the right way, and to stimulate him to seek fuller information in more monumental works. As the title of the book implies, it is the decorative side of heraldry rather than the scientific which Mr. Eve deals with, but even as to this side he has not said the last word nor drawn the last example. In some respects, indeed, it could be wished that only English heraldry had been dealt with, for then we might have had more English examples to look at, a more complete illustration of the way in which various charges were made to look beautiful at different periods of English work. The great attraction of heraldry lies in its decorative qualities; and a number of examples of how the commoner charges, such as lions, dogs, birds, crescents, shells, maunches, and so forth, have been treated in different combinations at different times, would have been most valuable and interesting, and so would examples of the same charges being humoured to fill different kinds of spaces. Then, again, illustrations of the successful treatment of unpromising objects, such as lamps, bellows, trestles, and the like, would have been highly suggestive. But the limits of this book having precluded such things, there is still an opening for a further contribution towards the subject from the same author.



EXAMPLE OF BLAZON.

Mr. Eve has dealt with his matter historically—that is to say, after a short introduction and a useful primer of heraldry, he gives five chapters to the five divisions of The Origin of Heraldry, its Development, its Treatment during the Renaissance, its Decadence, and its Revival. Its origin he traces to the East, and he gives illustrations from Chaldean bas-reliefs, Sassanian sculptures, and various coins and gems in support of his views. There is, no doubt, much likelihood of this contention being correct, for it would be no more surprising that the heraldic lions of

PART OF TOMB OF MARGARET BEAUFORT, DUCHESS OF RICHMOND.

Edward the Black Prince in Canterbury Cathedral should derive their lineage from Persia, than that the Cathedral itself should have descended from a remote ancestor on the banks of the Nile. In the development of heraldic forms, as Mr. Eve points out, seals played an important part; not the seal as we are accustomed to think of it—a stone set in a finger-ring—but seals of state, three or four inches in diameter, giving space enough for draughtsmanship. Doubtless, the necessity of proclaiming the identity of the knight concealed in armour was a prime factor in the introduction of heraldic devices, but comparatively few remains of the shields and helms which bore those devices have come down to us, so we are forced to look elsewhere for information, and nowhere is it so plentiful as on tombs and brasses. In the book that has still to be written on English decorative heraldry, *per se*, these tombs and brasses will figure largely; so will glazing from all kinds of windows, though, probably, in a less degree, owing to the great difficulty of getting accurate reproductions. The illustrations which Mr. Eve gives from MSS. preserved in the College of Arms and elsewhere are to be welcomed, as showing how heraldic draughtsmen drew in times past; and it must not at all be taken for granted that they always drew well; their aptitude varied as much as did the carvers' who worked on tombs. But whatever may have been the difference between individual artists, there can be no doubt that the fifteenth century drew and carved heraldry better than the eighteenth or nineteenth; and this decadence is illustrated in our handbook just enough—we do not want to turn to it for bad examples, but good ones. As to the revival of the present day, may success attend it! If it does not, it will not be from the lack of skilful and original designers; nor from the lack of persons eager to be thought armigerous. But are revivals long-lived? And can heraldry be protected from its worst foe, the bogus variety of itself? There is no legal penalty attaching to the use of falsely assumed arms, and what but good sense and good taste is to prevent the pushing upstart from adopting any arms he pleases? And supposing this difficulty removed, can heraldry live in a democratic atmosphere?

TERRA-COTTA MEDALLION IN DELLA ROBBIA WARE. ITALIAN, FIFTEENTH CENTURY.

Kettering. J. A. GOTCH.

THE GREAT MOSQUE OF THE OMEIYADES, DAMASCUS.

By R. Phenè Spiers [*F.*], F.S.A.

TWO or three days after I read my Paper on this subject * (delivered a month before the date originally fixed), I received a letter from Dr. Masterman at Damascus making certain corrections in the plan I had forwarded to him. In a note, p. 60 of the Journal, Vol. IV., I promised to return to the subject again and supply revised illustrations.

Subsequently my Paper was laid before the Committee of the Palestine Exploration Fund (many of the members of which attended on the evening of its delivery), and they attached so much importance to the subject that they decided to send one of their staff, Mr. Archibald C. Dickie [*A.*], from Jerusalem on to Damascus to make further researches: I supplied him with a copy of my Paper and full notes on the different points I wished to have cleared up. He left Jerusalem in the middle of January, and spent about a month in Damascus. Dr. Masterman was kind enough to guide Mr. Dickie in his researches, and, having already been resident in Damascus for some time, was able to render him material assistance. The results of his discoveries are of considerable value, and they go far beyond what I anticipated. By the kindness of the Committee of the Palestine Exploration Fund, Mr. Dickie's drawings [figs. 1 to 6] have been placed at the disposal of the Institute for publication, and I now redeem my promise made in November last.

My plan of the Mosque and its surroundings was based on the plan published in Fergusson's *History of Architecture*, reproduced from Sir Charles Wilson's drawings made in 1865, which are now lost. As Sir Charles Wilson measured the interior only, I had completed the plan from one published in the Rev. J. Porter's *Five Years in Damascus*, and corrected it from my drawings and photographs. In the plan published herewith [fig. 1], prepared by Mr. Dickie, there are various corrections, partly made from fresh measurements † and partly from a tracing of a plan kindly supplied to Mr. Dickie by Mr. Apéry, the municipal architect of Damascus. Mr. Dickie's plan, however, goes beyond this, in that he has found traces of the great temenos wall which surrounded the Roman temple, and proves to have been of far greater dimensions than the temenos of the Temple of the Sun at Palmyra, published in Dawkins and Wood's work on that subject. He has also discovered a triple doorway, hitherto quite unknown, and other doorways, and has at last solved the mystery of the great south doorway with its niches, mentioned on page 34 of the Journal, Vol. IV.

Probably my best course will be to take up the subject in the same order as that given in my Paper, commencing with the Mosque itself, pointing out the corrections which have to be made, and how far Mr. Dickie's researches bear out the conclusions I had arrived at in the actual date of the Mosque itself.

Of the four ranges of arcades which divided the triple naves on the east and west sides of the great transept, Mr. Dickie's report states :—

> The columns and arcade of the west end of the south aisle are still standing in a more or less shaky condition, but the other arcades have been entirely removed. The columns rest on low stone pedestals measuring 3 feet 3½ inches high; the average diameter of the columns is 2 feet 8 inches, and the height, including base and neck, 16 feet 5 inches. The caps measure 3 feet 3 inches high, and the dosserets 2 feet 4½ inches high, and the height from top of dosseret to actual spring of arch 1 foot 6 inches. The inter-columnar spaces vary very considerably, but the average distance is 14 feet. All these measurements I have from M. Apéry.
>
> I carefully examined the columns of the south aisle arcade west of the transept (the only one now standing), and found that they rested on solid stone pedestals with good foundations. Assuming that the Roman gateway in the south wall was used in the Christian church, the church would in all probability have had its floor at the same level as the Roman platform, and the present mosque pavement, 3 feet 3 inches above this platform, would consequently belong to the Mohammedan period. The pedestals of the columns are designed and built to suit their present level, and I think, therefore, that the setting of the columns as they now exist must be Mohammedan work. Moreover, a redistribution must have been rendered necessary after the insertion of the transept which did not exist in the Christian church. This does not, however, materially affect "the form of the church," which, I think, has been retained, as it is quite probable, from the evidences in the south, east, and west walls, where old walls have been used, that the internal arcades are in the same line as those of the Christian church, the old foundations being simply raised and the old columns reset.

On page 30 of the Journal I stated that the transept was built first without a dome. Mr. Dickie says :

> A study of the dome and transept piers proves Mr. Spiers's theory that the dome was an afterthought. A straight vertical joint in each pier exists between the transept arch piers and the piers carrying the dome, and the horizontal beds are out of line. The three windows in the centre of the east and west transept walls belong to the transept before the insertion of the dome, and the arches carrying the dome necessitated the blocking up; the line of the centre window sill can be seen about 9 inches below the soffit of the apex of the arch. This also proves the existence of a transept with clerestory windows on the east and west sides before the dome was thought of, and also before the high-pitched roofs were introduced.

* Journal, Vol. IV. 3rd Series, p. 25.

† In the reduction of Sir Charles Wilson's plan for the purpose of reproduction to Fergusson's scale of 100 feet to the inch, the scale is not quite correct.

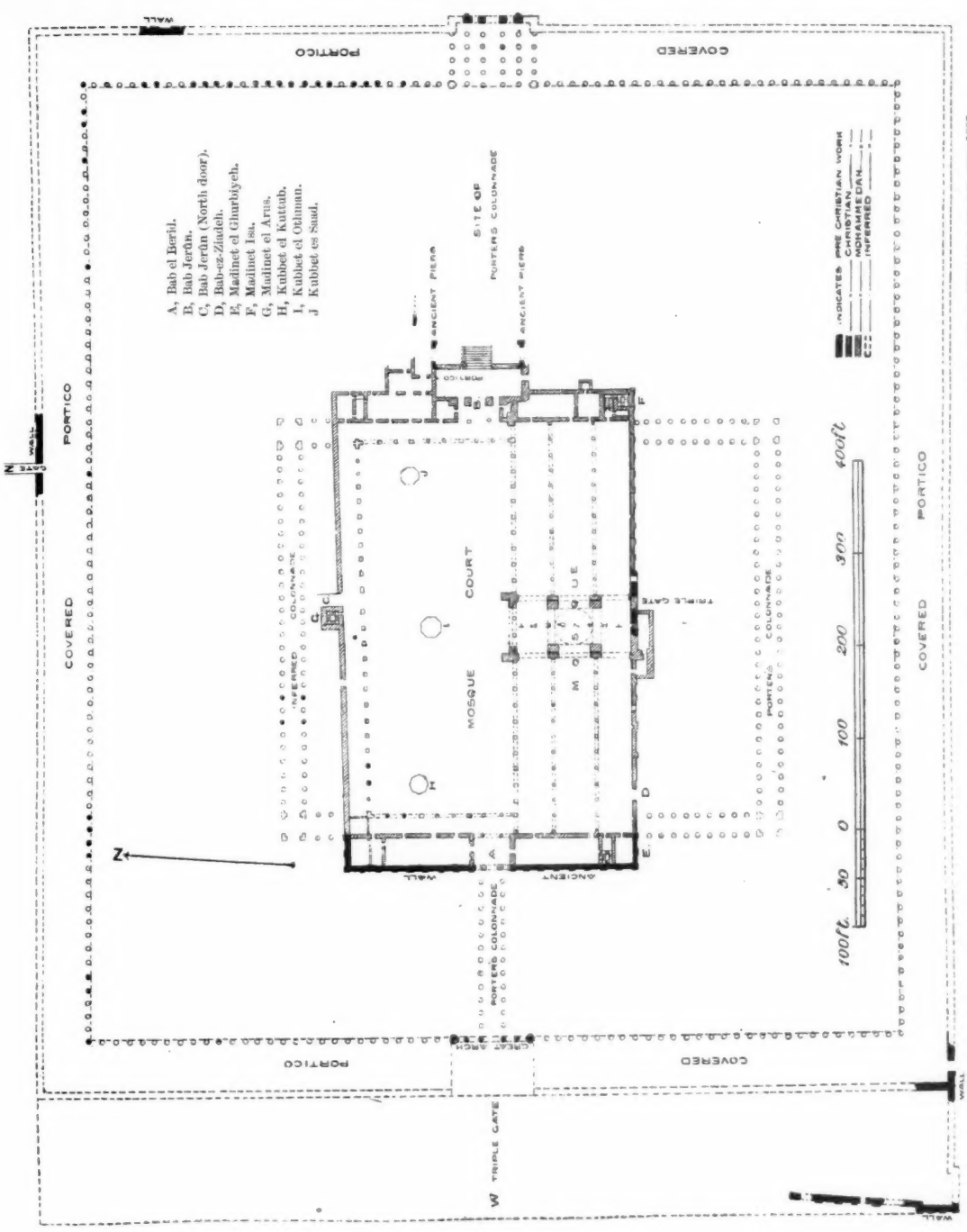
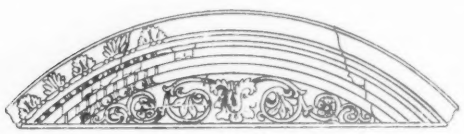


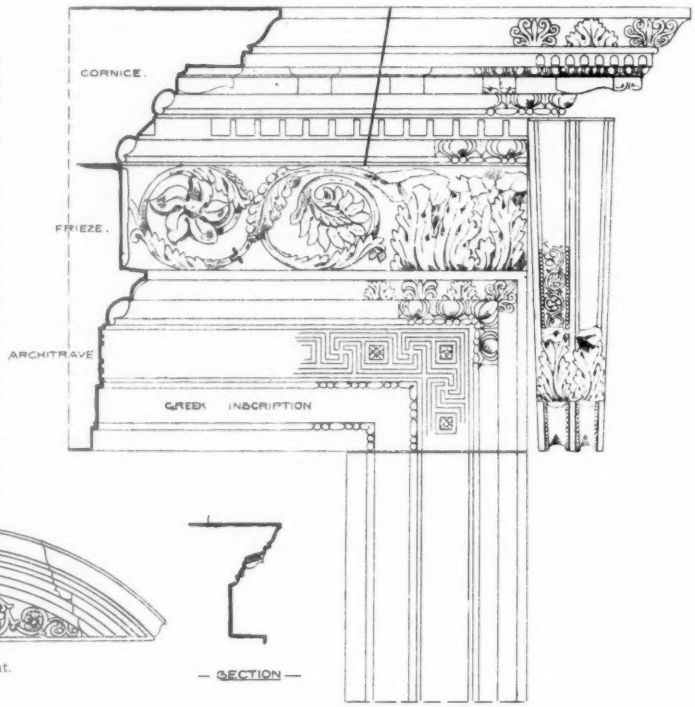
FIG. 1.—THE GREAT MOSQUE OF THE OMEYADES AND TEMPLE REMAINS AT DAMASCUS. GROUND PLAN MEASURED AND DRAWN BY ARCHIBALD C. DICKIE, FEB. 1897.

In the note already referred to, p. 60, I state that the position I had ascribed to the great Roman doorway was incorrect. Mr. Dickie states:

> On looking at the ground plan (Plate I.) it will be seen that the south pier of the east transept arch comes 2 feet 6 inches into the void of the great Roman doorway (now built up) in the south wall, on which is the famous inscription which leads to the belief that this door was utilised in the Christian church. It is quite apparent, therefore, that this doorway and the transept could not have been in use contemporaneously; consequently the door could not have been used by the Moslems except, perhaps, at the time when they entered by the same door as the Christians before the destruction of the church by El Walid. Thus if we are right in supposing that this door was utilised after the extension of the church by Arcadius, the transept cannot be Christian, and may therefore be the work of El Walid.



Detail of Niche Pediment.



Detail of Centre Doorway.

Mr. Dickie's drawings of that great doorway, with its side doorways and niches over [fig. 2], show how the mistake arose as to the niches, which Porter and other travellers took to be doorways. There are doorways, but underneath the niches. Two other plain niches also come between the central and side doorways. The western doorway happens to come in the centre of the great transept, and its opening has been utilised to sink in it the niche of the principal mihrat of the Mosque.

The black patches, as seen in the illustration fig. 15, p. 57, Vol. IV., I thought were plaster: they turn out to be the remaining fragments of mosaic with which all the walls facing the court were covered. In another photograph in my possession I have been able to detect turrets of similar design to those inside the transept, representing Mecca, Medineh, and other sacred towns. Other fragments exist on the spandrils of the arches of the west entrance.

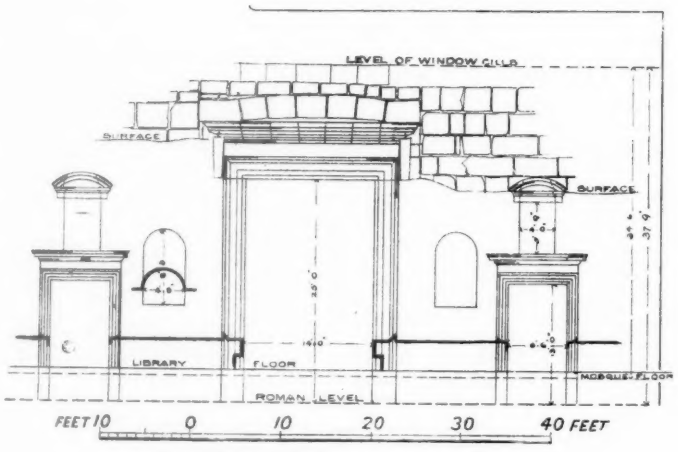


FIG. 2.—TRIPLE DOORWAY IN SOUTH WALL OF MOSQUE.

The substructure of the western minaret, which I took to be a square building with four pilasters on south and west sides, is the south end of an immense portico extending from the south to the north walls of the Mosque enclosure [see fig. 1]. There are three pilasters (not four) on the south and north sides, and according to Mr. Dickie nine pilasters (including the angle pilasters) on each side of the central triple gate (rebuilt by the Mahommedans). The capital of the easternmost pilaster on the north side returns into the wall, so that any enclosure wall joining the portico must have been of lower level. The pilasters average 5 feet to 5 feet 6 inches wide, and project from 7 inches to 9 inches. They are about 36 feet high, and rest on a plinth projecting some 6 inches beyond the face of the pilasters. Above the architrave and the dentil cornice which crowns these pilasters, and under the minaret, the wall is carried up about 20 to 25 feet higher in masonry of a different character; and on the west side is a fragment of a string with egg-and-tongue decoration—this is probably Christian work.

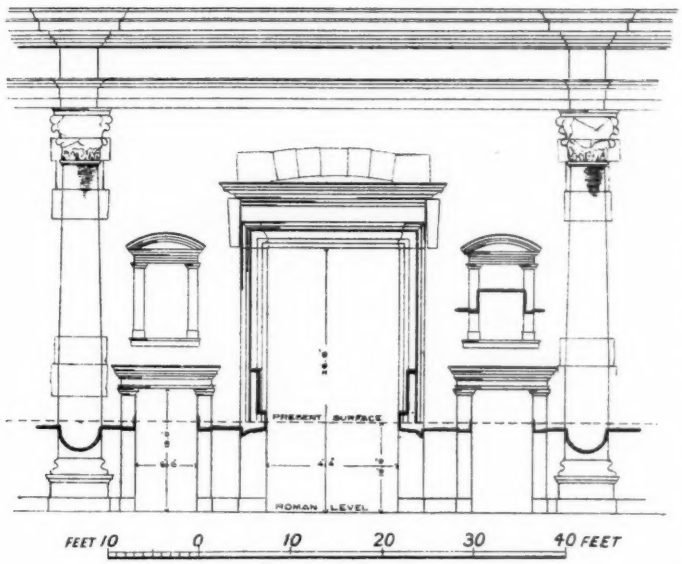


FIG. 3.—TRIPLE DOORWAY, EAST PROPYLÆA.

The most interesting discovery, however, made by Mr. Dickie is the fact that with the exception of about 130 feet of the south wall (which has apparently been rebuilt), the whole of the south wall (excluding the south-west angle and the triple doorway, about 70 feet long), and the return on the east side is decorated with pilasters of similar nature [fig. 1] to those of the west wall, but with a distinct style of masonry from the Syro-Greek and Roman work. The whole is crowned with a string consisting of a fillet and ogee moulding under. This string runs 11 feet 6 inches below the sills of the Mosque windows, and about 13 feet 6 inches below the level of the cornice above the south-west angle tower. Above this string at the south-east angle similar masonry is carried up higher, there being a straight joint, however, between it and the Mosque wall. Inside the Mosque, on the west side of this south-east tower, the string is continued, and above it are the traces of recesses to carry beams. Mr. Dickie ascribes all this work to the Christians, so that we find here the remains of the church built by Theodosius and enlarged by his son Arcadius. It has been objected that a church of these dimensions—about 500 feet from east to west—is much greater than would probably be required by the Christians at this period. It does not follow, however, that the whole space inside was covered by the church. The substructure of the western tower existed, a second tower was built at the east end, and these are the two watch-towers referred to as belonging to the Greeks (i.e. Christian Greeks) by the Moslem historians; the central block with the triple Roman doorway was utilised by the Christians as the entrance to their church; it would be natural, therefore, to build a south wall enclosing the spaces between it and their towers. In the taking of the town by the Moslems in 624, the western half of the church was retained by the Christians, and the eastern half (about 160 feet long) occupied by the Moslems, the triple entrance doorway being a common entrance to both sects. The church must therefore have been of considerable size to be divided into two parts with a vestibule common to both. The height from the sills of the south windows above the floor of the Mosque is 34 feet 6 inches; deducting the 11 feet 6 inches (the level of the string before referred to) leaves 23 feet for the height of the aisles *plus* the depth below the present Mosque pavement. The sill of the Roman doorway was 3 feet 3 inches below this. There may have been steps inside, however, so that we may assume 25 feet for the height of the aisles.

The upper portion of the south wall with the range of clerestory windows is set back 3 inches behind the face of the Christian wall beneath it, and is carried up to a height of about 31 feet to

the eaves above the stringcourse already mentioned: this forms part of El Walid's work in 705.

Mr. Dickie's drawing of the Roman triple doorway [fig. 2] on the south side of the Mosque does not require any description. The fine character of the carved ornament, as shown, is better than the design. The two angle corbels, intended to suggest a support to the cornice, are here stuck on as an ornament only, and have no structural meaning.

It has occurred to me since, that the roofs over the naves need not necessarily have been horizontal; if they were of low pitch, like the original transept roof, they would still be easy to walk across, and Mr. Dickie tells me that there are traces of the pitch of lower roofs on the east wall. This concludes all I have to say about the Mosque itself, as Mr. Dickie confined his researches more or less to the outer enclosures.

The great archway [fig. 16, p. 59, Vol. IV.], though nearly correct as regards dimensions (I made it 34 feet; it measures actually 33 feet 9 inches), is inaccurate as regards the angle piers. Mr. Dickie's plan [fig. 6] shows the actual arrangement. The responds are ½ columns instead of ⅔ as shown, and the pilaster which masked the junction of the ½ column with the pier is of less width than I have shown. Mr. Dickie could find no traces of the columns described in Porter's work as existing on the east side of the Mosque, but in his researches after it, however, he made another important discovery, viz. the remains of the triple doorway [fig. 3], which formed the east entrance or Propylæa to the great enclosure. This triple doorway forms the external central feature of the great peribolus wall, and it was possibly preceded by a portico as possessed by the same feature at Palmyra. The entablature shown in Mr. Dickie's drawing does not exist. The ½ columns may be the responds of that portico. This discovery upsets my theory of the *great west archway* being the portico of a palace beyond, as there seems to me to be no doubt now that it was the *inside façade of a similar triple gateway* to that found on the east side.

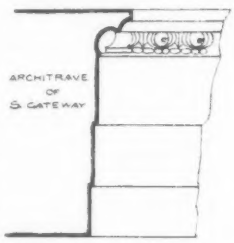
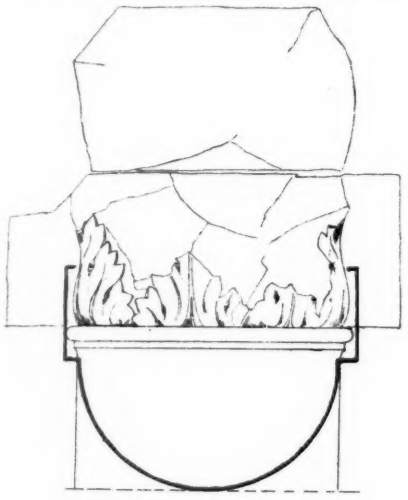


FIG. 5.—DOOR S. WALL.

FIG. 5.—DOOR N. WALL.



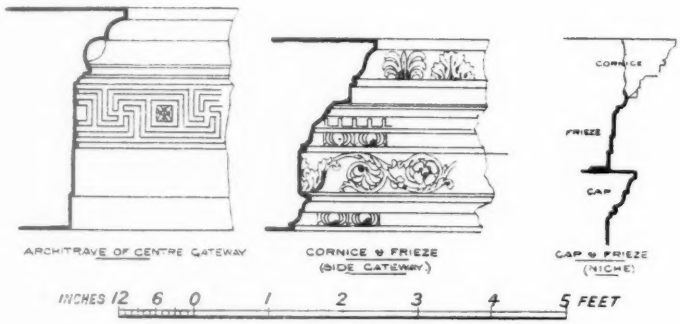


FIG. 4. DETAILS OF TRIPLE DOORWAY, EAST PROPYLÆA.

In my plan, taken from Porter's work, I showed some of the columns forming porticos which I thought might be the main streets or avenues similar to the Via recta on the north side of the town. Mr. Dickie followed up these avenues of columns, and on all four sides of the Mosque found the traces of a great enclosure wall. Without these columns it might have been difficult to trace the connection of the wall with the great enclosure. This great enclosure wall, the discovered portions of which are shown on Mr. Dickie's plan, was decorated with pilasters (or pilaster

FIG. 6.—PLAN OF GREAT WESTERN ARCHWAY.

breaks they might be called), which measured 8 feet 4 inches wide. On the north side, near the centre, Mr. Dickie found another portion of the wall and a doorway 9 feet 6 inches wide, with simple architrave moulding [see fig. 5] round it; and again on the south wall another fragment with another doorway similar to the last, but 12 feet 6 inches wide [see fig. 5], and a portion of the return west wall. All these remains (as those of the columns still *in situ*, which formed part of the great external portico) are shown on Mr. Dickie's plan. About 130 feet to the west of the return of the western wall are the traces of another wall running north by east, with a square angle tower 47 feet wide, and projecting 6 feet from the wall, one side decorated with four pilasters, similar pilasters being worked on the remainder of the wall about 130 feet long as found. Curiously enough, this wall is not parallel to the western wall, and its destination is not clear. The width of the great portico (shown in fig. 1) between column and wall is about 52 feet, which would be much too wide a bearing for the roof without intermediate supports—of these Mr. Dickie was unable to find any trace, the column lying within the eastern triple gate being the only example found. These columns were all 4 feet 9 inches in diameter, and about 9 feet apart.

Of the small south portico shown in Porter no trace remains; those columns blacked in on Porter's and on my plan as existing in his time were in the centre of the Shoe bazaar, which was, I believe, burnt down, and this may account for their disappearance. Mr. Dickie found against the south wall the respond of the portico on the east side. To the north of the Mosque Mr. Dickie found other columns (blacked in on his plan), which has suggested to him the existence of a small north portico. The colonnades running from the west entrance of the Mosque to the great archway still exist, as I am informed by Dr. Masterman. Those on the eastern side of the Mosque did not exist in Porter's time; but they are clearly described by the Moslem authors. That which escaped Porter's attention, however, attracted Mr. Dickie's keen observation, viz. two groups of Roman piers with corbels and architraves. Mr. Dickie first saw them from the top of the eastern minaret. They would appear to have formed a portico giving entrance to the inner enclosure of the Roman temple.

The masonry of all these walls discovered by Mr. Dickie is clearly described by him in his report made to the Palestine Exploration Fund Committee, published in their *Quarterly Statement* of October last, to which readers are referred for a more detailed account.

THE STAIR OF THE LONDON DWELLING-HOUSE—A DEATH-TRAP.

By William Simpson [*H.A.*], R.I.

IT has long been known that Custom is everywhere a tyrant. That which has been done before in old times is often continued in a manner that can only be described as a blind fatalism. We have many forms of "Kismet," which seem to be as unchangeable among us as if we were followers of the prophet of Allah. If the car of "Juggernaut" had been a British institution, we might still have among us some who would seek to be crushed by its wheels. This force of custom, or habit, is not limited to one race or country, it is found in every part of the world.

Here is what we are accustomed to read of in the papers, and unfortunately it appears only too often; it is generally headed as "Fatal Fire"—a conflagration occurs in an ordinary dwelling-house during the night; the family waken up to find that the stair, which ought to be the means of escape, is a mass of smoke and flame, through which a passage is impossible; so they come to the bed-room windows, and if the fire-escape does not arrive in time they soon find themselves with two dreadful alternatives to be encountered—that of being burned alive, or having to jump out of the window and be killed or maimed for life by the fall on the pavement; or the fall may be varied by some of them coming down on the spikes of the area railings.

So familiar is this heading of "Fatal Fire" in the newspapers, that readers generally turn away from the paragraph to find more attractive matter. If a number of people should lose their lives in the manner just referred to, and the paper heads the paragraph with large type as a "Dreadful Disaster," a few may read it. The coroner's inquest follows; but neither the coroner, the jury, nor the public seem to reach any better conclusion than that it was a mere accident.

When destructive fires occur, accidents may be expected. Often the firemen suffer from various causes, and brave men among them lose their lives. A wall comes crashing down unexpectedly, or the roof tumbles in, and engulfs the men at work; in some instances—nay, too often—a hero rushes in to save life, but is overwhelmed before he can return. Accidents of this kind will take place until fires become impossible from building houses that are altogether fireproof.

Now, I believe that the heartrending incidents in dwelling-houses, such as those mentioned above,

might be very nearly, if not altogether, prevented by means which are simple enough; and it appears to me that, as this is essentially a building question, it is one that the Royal Institute of British Architects might take up for their consideration, and exert their influence to have something done to remedy the evil. The ideas about to be suggested here may not be approved of; if so, then some one may produce a more thorough remedy—so much the better—only let something be done. Common humanity should demand that if it be possible to remedy this evil, the effort ought to be made. I have consulted the Reports of the Metropolitan Fire Brigade, which appear to be very complete; they give the numbers of deaths and bodily injuries that result from fires, but they do not indicate the deaths and injuries which were owing to the want of the means of escape. Below will be found a table formed from the Reports; it may, perhaps, assist in forming an idea of the numbers who suffer.*

To illustrate this subject, I procured, through a friend, a copy of the Report of the Glasgow Fire Brigade, but it is also deficient in the particular details that are required. A friend, however, conveyed my inquiries to Mr. William Paterson, the head of the Glasgow Fire Brigade, and he supplied the following note in reply:—"No lives have been lost for *want of egress* from dwelling-houses on fire so far as our records extend. But in cases of loss of life at fires in dwelling-houses, these, while not numerous, were attributable to illness, accidental ignition of clothing, or intoxication."

This is a very important statement—no lives have been lost "for want of egress," so far as the records of the Fire Brigade extend. I believe this would be equally true of Edinburgh, or of any town in Scotland. Most probably it would be the same in Paris, Berlin, and other continental towns where the "flat" system is the rule.

The case for Glasgow can be put in another way. Up to 1894 there was only one fire-escape in that city, but in that year they were increased to four. Mr. Paterson, in his answer to my enquiries, wrote that "they have never been required for rescue work."†

We have the question now before us as to what makes this great difference between the dwelling-house of London and Glasgow. In Glasgow, it appears, you may go to bed with the perfect certainty of not being roused during the night and finding that you have the dreadful alternative of being burned to death or of taking a jump from your bed-room window, which, if it does not kill you, is certain to produce the most serious injuries. This difference, whatever it may be, is surely worthy of consideration.

I believe that the danger in the one case, and the safety in the other, results from the character of the stairs. In Glasgow almost all the houses are on the flat principle, and, as the stair is common to all living in the building, it has to be a substantial structure. The space, or well, which it occupies is built of stone, and the steps are of the same material; in most cases, I believe, the landing, or a portion of it, is also of stone. There is nothing in it to burn, and when a fire occurs a perfectly safe means of escape exists.

Now, contrast this with the stair of the London dwelling-house. The steps, rail, and landings are all wooden, and dry as tinder. This mass of wood is placed in a manner to allow of a perfect draught to assist combustion when it takes place, reminding one of the method in which a clever house-maid places the wood to allow of ventilation when lighting an ordinary household fire. We have the interesting problem here of guessing how long a fire would take to flame up from the bottom to the top of the stairs of a London dwelling-house. It would almost be worth the cost of an experiment to know the time, for in that short period would be the precious moments allowed to the sleepers in the bed-rooms to waken and discover their position and the chances of escape.

This, for the moment, is only considering the stair as a means of escape, which unfortunately it seldom is in the London dwelling-house. There is still another aspect of the subject, quite as serious in its character. In a Glasgow house, if a fire occurs it is generally limited to the room where it begins. On the ceiling there is the plaster preventing the fire from catching readily above, and should the flame reach the front door the stair is incombustible, and the floors above and below remain safe. A room or two might suffer from a fire, but the engines would be on the spot before the flames could spread, and conse-

* *Table of Deaths and Persons injured from Fires.*

From Reports of the Chief Officer of the Metropolitan Fire Brigade.

Years	Persons seriously endangered	Persons recovered	Total of lives lost	Taken out alive but died afterwards	Suffocated or burned to death
1890	212	151	61	31	30
1891	268	207	61	31	30
1892	169	105	64	40	24
1893	160	78	82	50	32
1894	204	122	82	56	26

The Reports for 1890–91 include slight injuries and burns that are not taken notice of in the later returns, which accounts for the larger number of persons injured or seriously endangered in those two years.—W. S.

† A Glasgow friend some time ago was telling me of these escapes, and that they were never of any use, when another friend corrected him; but the correction only confirmed the main point. It turned out that during a severe gale a chimney-stack fell, and swept away the stair of a house; this cut off the dwellers from the street, and the fire-escape was used till a means of communication had been formed.—W. S.

quently there are never any serious fires in the Glasgow dwelling-houses.* Here the case of warehouses or factories, often stored with inflammable materials, is not included; serious fires in such places are common enough.

The wooden stair of the London dwelling-house is a veritable incendiary. The well in which it is placed reaches from the bottom to the top of the tenement, and when the stair gets well lighted it is a blazing furnace—"the Fiery Cross"—carrying the devastation to every floor. But for this connecting link fires would in most cases be limited to the room, or the floor, in which they began.

I am aware that it would be hoping for a vain thing to expect that all the wooden stairs in London could be altered—the task would be too gigantic; but surely something could be done to stop the custom of making such dangerous structures in dwelling-houses. The custom has gone on for generations, and no one appears to think that there might be another means of construction. Some time ago there was much talk of the necessary means of egress from theatres in cases of fire—a very important matter; but it would be difficult to explain why means of safety should be limited to people attending places of amusement. People sleeping in their beds at night are surely worthy of similar care and protection from danger and death.

The wooden stair has been so long a matter of custom we need not be surprised that it is overlooked in legislative Acts. I have glanced over the *Metropolitan Buildings Act* of 1855, and the only reference to stairs is the following:—

> In every Public Building, and in every other Building containing more than One hundred and twenty-five thousand Cubic Feet, and used as a Dwelling House for separate Families, the Floors of the Lobbies, Passages, and Landings, and also the Flights of Stairs, shall be of Stone or other Fire-proof Material, and carried by Supports of a Fire proof Material.†

These particulars imply stairs with landings similar to those in the Glasgow houses; and it may be assumed they are intended for Model Dwellings, and houses on the "flat" system. It is natural to ask why the lives and property of people living in one kind of house should be protected by an Act of Parliament, and in another the dwellers should be allowed to exist under all the worst dangers of fire? The houses that are thus protected are numerous now, but still they are limited in point of number in comparison to the older form of construction with the wooden stair. I should suppose it would be absurd to attempt at once to alter all the stairs in the London houses; and even an Act of Parliament ordering this to be done would fail to do so; but surely something might be attempted to put an end to the custom. The custom still continues. All the houses I see building in the suburbs where I live have the wooden stairs in them. It is the custom, and we know how often custom is a tyrant. One cannot think of this peculiar form of perpetuating a burning death-trap without recalling the old worship of Moloch: and I doubt if that ancient worship had more yearly victims than this nineteenth-century custom has sacrificed to it.

The *Metropolitan Buildings Act*, quoted above, it will be noticed, assumes that stairs and landings in dwelling-houses can be made of fire-proof materials; that is one reason why I have quoted it. Stone is specially mentioned, and it may be supposed that the only other fire-proof material would be iron. Stone would be the best where it could be used, but in smaller houses iron might be more suitable. One or two friends with whom I have talked about this matter have expressed the fear that iron in a fire would expand and bend out of shape. This, it appears to me, is not likely if the whole well of the stair and the landings were of non-combustible material. But supposing this was the case, the stair, if of iron, would not be the means of carrying the conflagration from floor to floor, as we know the wooden stair does; and at the same time it would remain as a means of escape—which is the great point. However, the question of material is one to be judged upon by practical builders, and may be left to them—it is sufficient here to have the knowledge that stairs and landings can be made fire-proof. There are some landings that might not require to be all non-inflammable, but a portion, at least, of each landing should be so. The hall from the front door generally goes right through a house; this should have a floor of stone, or it might be tiles or cement.

These last remarks suggest the question, as to why every means should not be employed to have every part of a dwelling-house fire-proof? It may not be possible yet to construct a whole building in which this result would be realised; cost comes in as a consideration. Still, a good deal might be done, if the effort was made, in this age

* Since writing this I have seen Mr. Paterson's Report for 1895, in which the following passage occurs, confirming what I have written:—"Defective building construction still bulks largely in our Causes Tables. The benefits of the Buildings Regulations Act, coupled with the practical instructions of the Master of Works as to the repair of buildings injured by fire, will soon become apparent, and the losses correspondingly reduced. A very large proportion of fires resulting from these causes occur in dwelling-houses, and, as the constant presence of the occupants generally insures an early discovery, the losses sustained are in most cases trifling." It is the latter part of the extract that bears on the limited extent of fires in dwelling-houses; but the whole is given, as it shows that improvement in construction is not overlooked.—W. S.

† The *London Building Act*, 1894, Sect. 68, is identical with this, with the important exception that the words "shall be of Stone or other Fire-proof Material" are replaced by "shall be of Fire-resisting Material."—Ed.

of iron and steel, and with, perhaps, an age of aluminium about to dawn upon us. Civilisation implies not only the development of Architecture, but it includes "improved dwellings." This can be traced from the primitive cave-man down to the present day; and we may be sure that the perfect "Model Dwelling-House" has not yet been evolved in the nineteenth century. A house is made for protection—protection from the elements outside—and it ought at the same time to give protection from a more deadly element inside.

In the hope that the use of iron in stairs might be one of the steps in the evolution just mentioned, I consulted a friend in the iron trade, who supplies iron stairs, which are often required in places of business, as to the probable cost. His estimate for one, all iron, including rail, &c., is about ten and sixpence to eleven shillings per step. He adds, if there was a large demand, so that quantities could be manufactured, the price might be reduced. A builder has also supplied me with probable cost of a wooden stair as being about six and sixpence the step. I am aware that these estimates may not be very exact, as no precise dimensions were given, and character and quality were not particularised; but it may be taken that the iron stair would cost about twice as much as the wooden one. As to stone stairs I have no information.

As to the extra cost here indicated, I think most people will agree with me that it would be a very small matter in comparison to the safety of those dwelling in the house. I have not troubled myself with calculations, but the guess might be made, that the extra money spent on the stair would all be saved, and a good deal more, by reduced insurance rates. A further guess might be made that money spent in making houses fire-proof might in most cases be recouped by a saving in the insurance.

Before writing this article I was recommended to read the Paper by Mr. William Woodward [*A.*] entitled "London as it is and as it might be." * This gentleman recognises the danger from fire in the London dwelling-house; and under the heading of "Fire Escapes" is the following:—

> Every new house erected for the poorer classes should be provided with an iron ladder, always fixed in its place, and leading from the top floor to a door on to the main roof, which door should be fixed so as to open outwards by the easiest possible contrivances. Then, when the lower part of the house is in flames, and escape thence cut off, means are at hand at the top of the house.

This arrangement might be of use at times, but, when the stair is on fire, it would be as impossible to go up to the roof as it would be to go down to the front door.

As a means of saving life on such emergencies, a very simple construction might be suggested. That would be a balcony at each bed-room window, and easily accessible from the window. Where there are two windows to a bed-room the balcony should be continued along the space between them; where there is only one window, it should be continued five or six feet on one side of the window, or on both sides. This would form a harbour of refuge, easily got at by men, women, and children, and in that position they would in most cases be safe from the dreadful alternative of being burned alive, or having to jump down to destruction on the pavement. Even an ordinary balcony at a bed-room window would enable the unfortunate persons to remain a few minutes longer for the arrival of the fire-escape; and such balconies, I need scarcely remind architects, would form a feature in our street architecture, whether in the plainest or the most ornate of houses.

This suggestion is only given here as an extra precaution against danger, but not to take the place of the more radical remedy of a change in the internal structure, of which a non-inflammable stair is the essential idea.

* A Paper read at the R.I.B.A., 16 Nov. 1885, p. 42.

*** Considering the important and controversial nature of the points raised by Mr. William Simpson in the foregoing paper, discussion in the pages of the JOURNAL is invited.

HOLYWELL PRIORY, SHOREDITCH.

By E. W. Hudson [A.].

Part II.—The Buildings and Remains.

(*Continued from page* 76.)

IF a plan of "The Old King John" is ever forthcoming, it should throw considerable light upon the arrangement of the Priory buildings. The tavern itself is gone, and the ruins with it, and even the name is not retained in the new public-house. Not a vestige is visible, although it is possible that foundations may yet remain below existing structures, and, if owners could only be made sufficiently interested in the subject, traces might yet be found. When the North London Railway extension to Broad Street was in progress it was an opportunity that should have been taken advantage of. Such information relative to relics found, as I could obtain from officials so long after, is already recorded in Part I.

The viaduct traverses the precincts from north to south, cutting through the site of the tavern, and no doubt, also, of the gateway and church.

There was a priests'-house existing in the time of Elizabeth, described as a "messuage and garden," which belonged to the Lovel Chantry, being once occupied by the before-mentioned chantry-priests. The Queen gave this property to John Farnham, one of her pensioners. It seems to have been on the site, although the utmost precautions were originally enjoined by the rules to prevent communication between even officiating priests and the inmates of nunneries. Latterly, however, these rules evidently became a dead-letter.

1859.—The late Rev. Thos. Hugo, F.S.A., a local antiquary, possessed one piece of dressed stone which he believed was a relic of the Priory. In his *Itinerary of Bishopsgate* he thus describes it:—

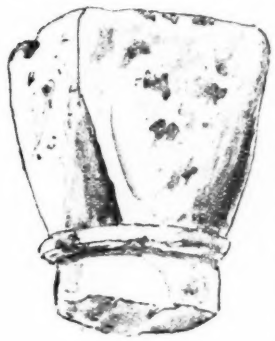


FIG. 5.

During some excavations opposite All Saints' Church, Skinner Street, in 1859, a stone capital was found at a depth of eleven feet, which from its style may have belonged to this (*Priory*) church, which was not far distant.

This capital is too early in date to have belonged to the next nearest priory, St. Mary Spittle, which was founded about seventy years after Haliwell.

In the sketch [fig. 5] there is no trace of an abacus, and no dimensions. Judging by other examples, the abacus was probably square with a chamfered edge. The depth, gradual tapering, and absence of square arris next the abacus makes it an unusual type for early twelfth century. At Haddiscoe, Norfolk, and the churches of Ebreuil, Newry, and Cusset in France, there are examples of bases having all the character of capitals and very similar in form to this. The evidence that the relic actually belonged to Haliwell is not at all conclusive, although the plainness and general style show it to have belonged to a contemporary building; but whether part of an arcade or portal, as no diameter is given, it is impossible to decide.

Whether the walling employed in the older portions was rough coursed rubble with freestone dressings, or jointed ashlar of either of the types used at Winchester Cathedral, cannot now be determined. Contemporary walling in chalk districts would be flint alternated with ashlar for the buttresses, quoins, jambs, and heads of the windows, and plastered internally; but this would not apply here. Refectories of the period at St. Martin's Priory, Dover, A.D. 1130, and Minster, Thanet, in chalk districts, are delineated in Turner's *Domestic Architecture in England*, and described as standing in 1851.*

1863.—I find the following description, by Mr. C. Long, of masonry on the site of Haliwell at this date given in the *Archæological Journal*:—

There still exists upon the spot . . . a very old and curious wall, which may with some degree of certainty be regarded as part of the buildings of this establishment; the present length of it is not far short of 100 feet.

It is built of shaped blocks of a vitrified substance, resembling clinker, now very soft and decayed, and in size from twelve to eighteen inches long, by about ten inches deep. This wall running due east and west is probably the remains of the Priory Church.

I did not see this wall, and was unaware of its existence at this period. It appears to have been above ground, and may have been the wall that formed the north side of "Holywell Court" (*a* to *b* in the sketch, fig. 4), and was doubtless cleared away for the railway work during the year. The material could hardly have been "Kentish Rag," but perhaps some Sussex stone, which has a blackened appearance from the iron it contains, and yet might be friable and decayed as described.

Outside the precincts, and south of Holywell Lane, some walling was recently uncovered, and is described by Mr. Lovegrove [Journal, Vol. IV. 3rd series, p. 47] as being of massive stone, "similar to that used in Yorkshire." It was found near the Standard Theatre, which is south of Holywell Lane, and therefore could scarcely have been part of the Priory itself, although it may possibly have been the foundation of a tithe barn, or other detached building connected therewith.

* Both these establishments were refounded by Archbishop William Carboil, 1122–1136, who succeeded Gundulph, and finished Rochester Castle.

Later reference is also made [JOURNAL, Vol. IV. p. 286] to a wall discovered on the site, which Mr. Lovegrove, in a communication to the present writer, explains he found

> at a depth of about 10 to 12 feet below the street level, at the rear of a house on the west side of Anning Street (about 30 to 50 feet north from New Inn Yard, and 120 feet west from High Street). It was of dark grey rubble masonry laid in a straight line with portions of two other brick walls laid on the top of it. Its thickness or depth was not ascertainable.

Unless this was always underground, it indicates a greater rise in level than is easily explained, or evidenced elsewhere.

Most probably ashlar was used internally in the church walls, in courses from six to ten inches high; the whole placed on a foundation of rubble (as may be seen at St. Bartholomew's, now laid bare), groined vaultings of chalk for aisles, and a wooden roof and flat ceiling for the nave.

It was about this period (1107-1139) that Bishop Roger, of Salisbury, initiated the system of close-jointed, well-finished masonry in large edifices, which, William of Malmesbury says, "led the eye to imagine that the whole wall was composed of a single block." Before this, and doubtless also in contemporary instances, as Bishop Roger's work caused such a sensation, wide joints of unsifted sand mortar were the general rule.

The Prior of Lewes' Hostelry in Southwark was somewhat later in date (about forty years), and in this case the lower story was of rubble, the pillars and arches wrought stone (a mixture of firestone and Kentish rag). Caen stone was used for a door and parts of the upper story. The vaulting was of chalk, nine inches thick.

Though there is a paucity of documentary evidence, not a single illustration of the architecture or arrangement of this establishment, though there are no visible remains, and though the Rev. T. Hugo's relic cannot with certainty be referred to Haliwell, I am able to vouch for one discovery on the site. During the construction of the mid-level intercepting sewer* of the main drainage of London, a shaft was sunk in the wider part of King John's Court. At a depth of about twelve to fourteen feet, between parallel walls of chalk rubble, two leaden coffins, one smaller than the other, were uncovered, lying side by side, in the position shewn by letter A on plan, Fig. 3, Vol. IV. page 470. The surface appeared to have been considerably raised in the course of centuries, for the rubble walls were not above two or three feet high. I observed no vestige of flooring or concrete below or above the coffins, and I believe the interment had taken place in the open, not far from the church. My opinion is that although incased in lead they were not the remains of any distinguished laymen laid to rest near the High Altar; so that, in my judgment, the conjecture of their being those of Lovel and his wife, which obtained credit, seems untenable. If they were, it disproves the idea that part of the chapel was under "The Old King John" tavern. The remains of Sir Thomas would, as re-founder, most likely be built up to the main wall, the leaden case enclosed in a marble or stone coffin, whose lid would be level with the floor; or, otherwise, placed under a marble table tomb, all pretty certain to be so accessible as to be destroyed with the church, if they were not removed elsewhere.

A rough sketch of one of them is given in fig. 6. The cover, partly decayed at the edges, was in several pieces and easily removable. The skeleton in both cases was entire, the skull lay in the circular part prepared for it, and a brown earthern deposit covered the bottom; but nothing to indicate the status of deceased. The larger skull had perfect rows of teeth, but in the smaller one several were missing. There was no incised or raised ornament whatever in the lead, and no signs of any shell enclosing it. I believe the heads were to the west, but in the absence of the original sketch, at this remote date, I cannot be sure, nor yet as to the certainty of sex of the skeletons. I understand they were removed to the office of the Metropolitan Board of Works, but I can get no information at the L.C.C. offices, they are not known at the British Museum, and the parish sexton has no knowledge of official reinterment.

FIG. 6.

If these were really the remains of Sir Thomas and Lady Lovel *in situ* under the chapel, it necessitates shifting the position of the church considerably westward of the accepted position, whereby the west front would be only about 150 feet from "Ditch side" (Curtain Road). This certainly adapts itself better to the south gate, for it enables us to locate the Domestic Court so as to let it open therein, and place the Cloisters entirely to the west, affording the desirable privacy.

The find was followed by others during the railway extension and subsequent widening; but

* This traversed Old Street at a great depth, turned down Willow Walk (now Great Eastern Street), Wood's Buildings, and cutting diagonally across the Priory site passed along Bethnal Green Road to Old Ford.

no account was kept by contractor or engineer, as already mentioned.

A very similar discovery is recorded at Waltham Abbey (*Gentleman's Magazine*, vol. lxv. p. 369). The account, as follows, is dated 5th Jan. 1795:—

Remains of some Prelate or powerful person, formerly inhumed under the hallowed walls of Waltham Abbey. Some workmen in digging between two of these strongly cemented foundations (of the pillars of the destroyed *cloisters*) found in a small stone vault (or rather grave) impervious to the air, a coffin six feet long of thick sheet-lead, tapering from head to the feet, without any inscription hitherto remarked. On the left side stood the heart inclosed in a double leaden urn, the outer case six inches deep and four and a half in diameter at the mouth, formed like the bowl of a glass goblet.

The above is an exact description of the interments at Holywell, as to the coffin and grave, except that there was no urn, and the "stone" in that case was only hard chalk. The writer does not state whether there was a circular projecting end to receive the head.

Thus far go the records up to date. To return now to those *temp.* Henry VIII., which have been given in full *ante*.

In endeavouring to ascertain the extent of the buildings, we have, in the first place, the account already quoted (Vol. IV. p. 435) of the funeral feasting at Lovel's funeral, from which we learn NUNS-HALL and PARLOUR were not wanting. Then from the grant from Henry VIII. to Webbe, we learn yet more of the buildings which went to make up the entirety of this Priory, for in the Schedule relating thereto in Part I. Vol. IV. p. 490, various departments of the nunnery are named, and printed in thicker type, as follow, viz.

LOWER-GATE, COURTYARD, DWELLING-ROOMS, KITCHEN, "THE LODGINGS," FRATRY, CLOISTER, LADY'S-GARDENS, DORMITORY, PRIORESS' GARDEN, CONVENT ORCHARD, BARNS, HOUSES, BREW-HOUSES, GRANARIES, STABLES, "CARLTON'S LODGING," CHURCH, GALLERY, CHAPTER-HOUSE, CHAPEL BY THE FRATRY, CHAPEL-YARD, GARDENS, WASH-HOUSE, MANSION HOUSE, "DUFF-HOUSE," WORKHOUSE, OAT-BARN, LORD RUTLAND'S LODGING, LOVEL'S CHAPEL, and the WELL in the great-court, used for domestic supply by tenants, whose right thereto is specially reserved.

Thus, from two documents we have some twenty-three parts, besides the church, chapels, gardens, and courtyards—a tolerably complete enumeration.

The "gallery" is rather remarkable relatively to the parts mentioned. If it be not a passage over the cloister (as at old St. Paul's), it must be the triforium. Nothing but the "walls" of the church itself seem to have been standing, for only "stone" is mentioned under that head.

It would seem that Lord Rutland was a permanent resident; for his lady was taken hence for burial in Shoreditch Church in 1559, fourteen years after the above schedule was made, as already stated.

Taking into consideration the deductions which may fairly be drawn from the evidence, and the records and remains which have been quoted from and described, the following epitome will result, viz.:—That the enclosed precincts contained rather less than eight acres, bounded by what are now Bateman's Row, Holywell Lane, High Street, and Curtain Road, on the north, south, east, and west respectively; that the south gateway was in Holywell Lane near the point where the North London Railway now crosses; that the church was set back from Holywell Lane sufficiently to admit of a Cloister or a Domestic courtyard intervening; that the Lovel Chapel was to the south of the choir; that there were certain lodgings or lay quarters to the west, which had access *viâ* gallery (or triforium) to Lovel's chapel; that most of the buildings we should expect to exist are recorded, and, lastly, that the "Holy Well" was in the north-west corner of the enclosure.

Upon these lines, if nothing should transpire to modify the deduction, I hope to attempt an approximate restoration of plan.

There may have been, and doubtless were, other minor appurtenances, for, speaking generally, an establishment of this kind usually consisted of church, cloisters, refectory or fratry, chapter-room, dormitory, infirmary, guest-hall, locutory, almonry, library, scriptoria, misericords, common-house, exchequer, kitchen, bakehouse, lavatories, prioresses' lodgings with chapel, oratory, bed-room, buttery, pantry, auditors' chamber, parlour, kitchen and rooms over.* Nor must the columbarium be forgotten.†

* Fosbrooke, *Encycl.* vol. i. p. 121, *et seq.*, for account of the religious services of the order.

† At the time of the suppression a survey was made by the king's auditors under Cromwell, giving in substance the following description of actual arrangement of a neighbouring priory of the same order (St. Helen's). It is dated 21st June, 33rd Henry VIII. (1541):—

"There was a gateway opening into a court surrounded by the more humble buildings of the community, and from thence into an inner court which contained the steward's lodging, counting-house, kitchen, pastry-house, larder and other apartments, an entrance to the hall and parlour with offices below them, and an entrance to the cloister and convent parlour. On the north side of the cloister was the Fratry, on the east the sub-prioress's lodging, and private garden. Next to this the stairs to dormitory and a small muniment-house. On the west side of the cloisters a door led to the nun's church. A door in the east side of cloister led into the fair pleasure garden of the establishment, at the north end of this was the kitchen garden, and a further door into the wood-yard and to the stables and appurtenances."

The church was bought by the parish at the dissolution, and the nuns' screen pulled down.

(To be continued.)

MINUTES. V.

At the Fifth General Meeting (Business and Ordinary) of the Session, held Monday, 17th January 1898, at 8 p.m., Mr. E. A. Gruning, *Vice-President*, in the Chair, the Minutes of the Special and Ordinary General Meetings held 13th December 1897 [*ante*, p. 112], were taken as read, and signed as correct.

The following Associates attending for the first time since their election were formally admitted and signed the Register—viz.: Messrs. Percy William Meredith, James Henry Coram, and Ernest William Marshall.

The Chairman announced that Mr Alfred Christie Smart, *Associate*, had ceased to be a member of the Royal Institute.

The Chairman further announced that Mr. David Ross had been reinstated as Fellow, and Mr. Walter Albert Williams as Associate of the Royal Institute.

A list of Donations to the Library was taken as read, and an expression of the thanks of the Institute to the several donors was ordered, on the motion of the Hon. Secretary, to be entered on the Minutes.

The following candidates for membership were elected by show of hands, under By-law 9—viz.:

As Fellow.

ARTHUR ALDERSON FRANCE, F.S.I. (Leeds).

As Hon. Corr. Members.

LEOPOLD EIDLITZ (New York).

VALÈRE DUMORTIER, President of the Société Centrale of Belgium.

Mr. William Woodward [*A.*] having, in accordance with notice, put certain questions to the Chair respecting the disposition of the guests at the Festival Dinner on the 2nd ult., the invitations issued to the press on the occasion, and as to the report in the JOURNAL of speeches made at the function; further, as to by whose authority the plan submitted to the Select Committee on the Government Offices (Appropriation of Sites) by certain members of the Institute was described as "The Institute Plan," replies thereto were given by the Chairman, Hon. Secretary, and Secretary respectively [*see Appendix*].

The Chairman having read the Deed of Award of the Prizes and Studentships 1898, made by the Council under the Common Seal [p. 152], the sealed envelopes bearing the respective mottoes or devices of the successful competitors were opened, and their names and addresses found to be as follows:—

THE ROYAL INSTITUTE SILVER MEDAL (DRAWINGS)—

Clare.—Thomas Tyrwhitt [*Student R.I.B.A.*], 36, St. George's Square, S.W. (Silver Medal and Ten Guineas).

A Flower (device).—Cyril Wontner Smith [*Student R.I.B.A.*], 34, Woodberry Grove, Finsbury Park, N. (Medal of Merit).

THE TITE PRIZE—

Andante.—John Stevens Lee [*Student R.I.B.A.*], 78, Comeragh Road, West Kensington, W. (Certificate and, under conditions of travel in Italy, £30).

Heather.—Thomas A. Pole [*A.*], 35, Bernard Street, Russell Square (Medal of Merit and Ten Guineas).

THE GRISSELL MEDAL—

Stavekirke.—Harbottle Reed, 12, Castle Street, Exeter (Medal and Ten Guineas).

By Lamplight.—W. Stanley Bates [*A.*], 59, Clarence Road, Clapton, N.E. (Medal of Merit).

The proceedings then closed, and the Meeting separated at 9 p.m.

APPENDIX.—MR. WOODWARD'S QUESTIONS.

THE CHAIRMAN (Mr. E. A. Gruning, *Vice-President*) called upon Mr. Woodward to ask the questions put down in his name.

MR. WILLIAM WOODWARD [*A.*] regretted that the questions sent to the Secretary were not printed in the Supplement to the JOURNAL in the same form in which he sent them, because that form was probably more intelligible than the one in which they were printed. The first question was: "Who was responsible for the disposition of the guests at the Institute Festival Dinner of 2nd December 1897?"

THE HON. SECRETARY replied that the disposition of the guests at the Dinners was always left in the hands of a Committee appointed by the Council. The members of the Committee in this case were Mr. Graham, Mr. Gruning, Mr. Florence, Mr. Slater, and the Hon. Secretary.

MR. WOODWARD said his second question was: "Why was Mr. Christopher Oakley, President of the Surveyors' Institution, placed in the very worst position in the room?" A reference to the plan of the tables would, he thought, convince any ordinary observer that there were only two places in that room from which a good view could not have been obtained of the Chairman, and which should not be occupied by a gentleman in the position of President of the Surveyors' Institution. There was only one table in that room at which the President of the Surveyors' Institution should be placed, and that was the high table. Considering that the President of the Royal Institute of British Architects and the Secretary were annually invited to the Surveyors' Institution dinner, and were placed in excellent positions, and that frequently the President of the Royal Institute of British Architects was named in the toasts of the Societies, he begged to be informed why the return for that should be that Mr. Christopher Oakley was placed in the very worst position in the room. He gave the names of a few guests at the high table, which would probably be explained by the Hon. Secretary as of sufficient importance to take the place of the President of the Surveyors' Institution. The President of the Royal College of Surgeons, the President of the Incorporated Law Society, the President of the Institution of Civil Engineers, were very properly placed at the high table. That intensified the deep regret of the members of the Surveyors' Institution. The Surveyors' Institution was a kindred Institution: it had helped the Institute by its funds in defending building owners from the effect of the Buildings Bill, and it had always been friendly and done its utmost to work in complete harmony with the Institute, and therefore he asked for an explanation of the fact that the President of the Surveyors' Institution was placed in the position which he had described.

THE HON. SECRETARY alluded to the number and scope of Mr. Woodward's questions in the Institute, and expressed himself as rather glad that he should be the one member of the Institute to ask this question, because he doubted whether any other member would have done so. In the first place, he took exception to Mr. Woodward's statement that Mr. Oakley was placed in the worst possible position in the room. He denied that there was a worst possible position in the room. In the next place, Mr. Woodward said that there were only two places in the room where one could not see and hear. In a room where there were nearly two hundred people dining he thought there must be many more than two places where one could not see and hear everything. As a matter of fact, at the Dinner in 1894, the Committee, for fear of giving offence to anybody, took the precaution of placing all the notable guests at the high table; and instead of this one complaint of Mr. Woodward being raised, they had numberless complaints of guests being placed at the high table next to people they did not know, and entirely separated from the members of the Institute, when the main object of the Dinner was to cause the outside public to mix more with the members of the Institute than they were ordinarily in the habit of doing. This year they had altered their plan for that reason, and divided the high table between the guests and notable

members of the Institute: the only places of honour were considered to be on the right hand and left hand of the Chairman and Vice-Chairmen. Mr. Oakley occupied a seat in exactly the same relative position to that occupied by the Vice-Chairman of the County Council, the Chairman of the Thames Tunnel Committee, Mr. Axel Haig, a most distinguished artist and a member of the Royal Academy of Sweden, and Canon Clayton of Peterborough, and the Committee considered that in placing him there they were doing him honour. He could only say that if it were thought by any members of the Surveyors' Institution, apart from Mr. Woodward, that any slight had been cast upon Mr. Oakley, nothing was further from the thoughts of the Committee or of the Council than doing such a thing. Was it likely that they should ask the President of a distinguished institution like the Surveyors' Institution to the Dinner, and then try to throw a slur upon him? In the management of a large dinner it was impossible to arrange the places so as to suit everybody. Certain members of the Institute, Vice-Presidents and so on, who had the right to sit at the high table, had also a right to have their friends next to them. The Committee thought they were doing the greatest honour they could to Mr. Oakley, as they could not find a place for him at the high table, to place him next to the Vice-Chairman, which was always thought to be equal in honour to any other place except on the right and left hand of the Chairman. He did not think he could say more than this, and was quite sure that the Institution of Surveyors would accept what he had now said, if there were anything that could be called a slight, as an ample apology. The probability was that if it had not been for Mr. Haig having been there, who was a personal friend of his own, Mr. Oakley would have been sitting at his right hand.

Mr. WOODWARD took the opportunity to say that the reply of the Hon. Secretary was one of the weakest replies that could have been made to his question. The disposition of such a man as the President of the Surveyors' Institution should have been one to have at once occupied the attention of the Dinner Committee. In anticipation of the reply, he had pointed out that there was ample room at the high table for the President of the Surveyors' Institution to accompany the various Presidents whom he had mentioned, had it not been for certain friends, guests of members of the Institute. The Hon. Secretary had made the observation that he was probably the only member of the Institute who would have ventured to ask the question, and had opined that he, perhaps, was the only member of the Surveyors' Institution who felt the affront. But he begged to state publicly that this question of the position of the President had caused the deepest regret in the minds of a great number of the members of the Surveyors' Institution, and that the friendly relations that had hitherto existed between these two institutions would on this account alone be very materially altered.

The CHAIRMAN thought Mr. Woodward took this question a little too much to heart. He was himself a member of the Dinner Committee, and had the honour to be a Fellow of the Surveyors' Institution, and was quite sure Mr. Woodward, and anybody who thought that any affront had been offered to the Surveyors' Institution, would take it to be a fact that no such thing was intended; and if it had been felt, it was a matter of the deepest regret both to the Dinner Committee and to the Council.

Mr. WOODWARD expressed his pleasure to hear the remarks of the Chairman, and begged him to convey them to the authorities of the Surveyors' Institution. He was sure they would heal any soreness.

The CHAIRMAN thought he must leave it to Mr. Woodward to convey them, as it was not a matter on which any official communication had taken place between the Surveyors' Institution and the Royal Institute, and it would be quite out of place for him to do as Mr. Woodward suggested.

Mr. WOODWARD said that his next question was, "Why was *The Builder* invited to the Dinner, and not *The Building News*, nor any other professional journal?"

The HON. SECRETARY said that the reply was very simple. At former dinners the Committee had only asked *The Builder*. This year there were seven Press tickets. The Institute's funds were not so large that they could throw away their money; and therefore they asked simply certain representative journals: one for the architectural journals—namely, *The Builder*—and others for the general daily papers, as was done before.

Mr. WOODWARD said that question No. 4 was: "Why is the report in the Journal of this Institute of the speeches delivered at the Dinner so meagre, and why should the Royal Institute of British Architects be 'indebted,' to quote the word used in the Journal, to *The Builder* journal for a report of such speeches?" The Institute had its own admirable reporter, and surely it would have been proper to have had him at the Dinner in order to have had full reports of the very excellent speeches which were delivered. He would instance the eloquent and splendid speech of the Chairman of the London County Council, every word of which should have been reported. He did not call in question the ability of the reporter of *The Builder*, but the report had been edited, and edited to such an extent that the greater part of one of the finest speeches ever delivered at the Institute dinner table had been lost. Were their funds at such a low ebb that the Royal Institute of British Architects were to be "indebted" to a professional journal for the speeches delivered at their Festival Dinner? It was a subject which every member of the Institute would regret, because at this dinner the members present formed a very small proportion indeed of the members of the Institute, and therefore the reports of the excellent speeches should have been full, and the Institute should not have been indebted to the courtesy of a professional journal for the report.

The CHAIRMAN asked the Secretary to answer the question, as he had the conduct of the Journal.

The SECRETARY replied that, so far as the report of the speeches was concerned, he could only say that the conduct of the Journal was a matter entirely within his discretion. In editing the Journal various questions were involved—that of space, for instance. A full report of the speeches could not be given, and he had given what in his opinion was an adequate one. As to the question of being indebted to *The Builder*, that was a matter of finance. So few members of the Institute were present, as Mr. Woodward himself had said, that it seemed to be rather hard that too much expense should come upon the general body. In the case of former Dinners, when there had been a deficit, the question had been asked, Why should the general body of the Institute have to pay for the dinner of the comparatively few that attend it? There would be a deficit of a certain amount this year, and in order to lessen this deficit and to save from twelve to fourteen guineas—because the report of these speeches was a long matter—he asked the Editor of *The Builder* if he would kindly allow him to have the script of his reporter when he had finished with it, as the report could not be published in the Journal till a fortnight afterwards. He took the script and edited it, and, as a matter of courtesy to *The Builder*, inserted a note in the little editorial preface to the account of the Dinner acknowledging the source of the report.

Mr. WOODWARD said that he accepted with very much pleasure the reply of the Secretary. Coming to the fifth question and the last, he said it was one of considerable importance to the Institute as a body. It was: "By whose authority, and under what circumstances, was a plan submitted to the Select Committee on

the Government Offices (Appropriation of Sites) by Mr. Macvicar Anderson, described as the Institute plan? *vide* the evidence of Mr. Macvicar Anderson, Mr. Alfred Waterhouse, and Professor George Aitchison in the Minutes of Evidence dated 22nd July 1897." This particular matter was not the foundation of his question, because he had occasion before to complain of and to protest against matters going from the Institute as the work of the Institute which really were the work sometimes of a Standing Committee and sometimes of the Council. In the Report and evidence of the Select Committee on Government Offices (Appropriation of Sites) he found (and this is why he complained very mildly of the Secretary not printing the questions as sent) the Committee referred solely to the plan put in by Mr. Macvicar Anderson as the plan of the Institute; the plans put in by Mr. Statham, by Colonel Edis, and by Mr. Waterhouse were not characterised as Institute plans; it was only the plan of Mr. Macvicar Anderson; and therefore in the question he had specifically named Mr. Macvicar Anderson. Members would agree with him in asserting that the Institute was a corporate body, and therefore when he found in this Report two plans attached to this evidence headed "Plans No. 1 and No. 2 handed in by Mr. Anderson as representing the Royal Institute of British Architects," he submitted that that plan as put in before the Committee was not the plan of the Royal Institute; the Royal Institute had never seen the plan, *i.e.* the great body of the Institute had never seen it; and therefore the statement was altogether misleading. He asked that it should be clearly laid down that any proceedings emanating from the Institute should accurately describe whether those proceedings were proceedings of the Committee, the Council, or the Royal Institute as a corporate body.

THE CHAIRMAN replied that the matter was one of extreme urgency on which it was quite impossible to consult the general body of the Institute. If the Council had taken the course, which he thought would on the whole have been advisable, they would have done nothing, because they could not have called a meeting of the general body of the Institute in time to consider the matter and put in the evidence which was required. Therefore at a meeting of the Council, at the request of the Council and on the advice of the Art Standing Committee, Messrs. Waterhouse and Macvicar Anderson and the President, Prof. Aitchison, were requested to give evidence before the Select Committee. They took with them a plan, prepared by Mr. Macvicar Anderson, and concurred in by the other two members who represented the Council of the Institute, which in the emergency must be taken to be a representation of the Institute itself. This plan was not described by them in giving their evidence as that of the Institute. The description of it as "the Institute plan" must be attributed to the reporter, or whoever it was who drew up the *précis* of the evidence.

MR. H. HEATHCOTE STATHAM [*F.*] said that it appeared to him that the description "the plan of Mr. Anderson as representing the Royal Institute of British Architects" exactly expressed the fact. Mr. Macvicar Anderson was commissioned to represent the Institute, and his plan was so described—it was not described as the plan of the Institute, but as the plan of Mr. Macvicar Anderson as representing the Institute.

THE CHAIRMAN agreed, but said he could not answer that personally, because he had not seen the plan.

MR. WOODWARD protested that his point was, that the plan was not the plan of the Institute at all, but the plan of the Council.

THE CHAIRMAN said he had tried to explain that in this way, that it was impossible to get a plan in the time at the disposal of the Council which should represent the general body of the Institute; it was impossible to call a meeting and get the thing discussed and give evidence in time; it was a matter of urgency, and it had to be done, or the Council must have stood by and done nothing.

MINUTES. VI.

At the Sixth General Meeting (Ordinary) of the Session, held Monday, 24th January 1898, at 8 p.m., Professor Aitchison, R.A., in the Chair, the Minutes of the Meeting held 17th January 1898 were taken as read and signed as correct.

The Secretary announced that Mr. Edward George Stead had been reinstated an Associate of the Royal Institute.

The President delivered an Address to Students [p. 145], and Mr. Ernest George, *Vice-President*, read some "Notes on the Designs and Drawings submitted for the Prizes and Studentships 1898" [p. 148].

The President presented the Prizes, and introduced the Travelling Students for 1898, in accordance with the Deed of Award [p. 152], viz.—

ROYAL INSTITUTE SILVER MEDAL AND TEN GUINEAS (Drawings): to Mr. T. TYRWHITT, for his drawings of Clare College, Cambridge, under motto "Clare."

Medal of Merit to Mr. CYRIL WONTNER SMITH, for his drawings of Thaxted Parish Church, under device of a Flower.

PUGIN STUDENTSHIP (Medal and £40): awarded to Mr. CHARLES DE GRUCHY.

Medal of Merit and Five Guineas to Mr. BENJAMIN BOWER.

TITE PRIZE (Certificate and £30): awarded to Mr. JOHN STEVENS LEE, for his design for a Villa and Ornamental Garden, under motto "Andante."

Medal of Merit and Ten Guineas to Mr. THOMAS A. POLE [*A.*], for his design under Motto "Heather."

GRISSELL MEDAL AND TEN GUINEAS: awarded to Mr. HARBOTTLE REED, for his design for a small Country Church, under motto "Stavekirke."

Medal of Merit to Mr. W. STANLEY BATES [*A.*], for his design, under motto "By Lamplight."

ALDWINCKLE STUDENTSHIP (£50): awarded to Mr. JAMES B. FULTON.

The President then made the following further presentations in accordance with the Deed of Award [p. 152], viz.:—

ARTHUR CATES PRIZES for Testimonies of Study submitted for Final Examinations June and November 1897: Books value £10 10s. to Mr. PERCY MORRIS [*A.*]; and Books to the same value to Mr. LAWRENCE HOBSON.

Presentations were also made to Prizemen of 1896 and 1897 as follows:—

PUGIN STUDENT 1896: Medal to Mr. CECIL CLAUDE BREWER.

SOANE MEDALLIST 1897: Cheque for £50, being second moiety of the £100 for travel, to Mr. JOHN ALEXANDER RUSSEL INGLIS [*A.*].

GODWIN BURSAR 1897: Medal, and Cheque for £20, being second moiety of the £40 for travel, to Mr. ROBERT STEPHEN AYLING [*A.*].

PUGIN STUDENT 1897: Medal, and Cheque for £40, to Mr. WILLIAM HAYWOOD.

OWEN JONES STUDENT 1897: Certificate, and Cheque for £25, being second moiety of the £50 for travel, to Mr. ARTHUR EDWARD HENDERSON.

ALDWINCKLE STUDENT 1897: Cheque for £25, being second moiety of the £50 for travel, to Mr. ARTHUR TROYTE GRIFFITH.

Professor T. Roger Smith [*F.*] having referred to the President's election to full membership of the Royal Academy, and offered the cordial congratulations of the Institute on his accession to that honour, the President addressed the Meeting in reply [see p. 153].

The proceedings then closed, and the Meeting separated at 9.30 P.M.